AN INTRODUCTION TO THE CLASSICS:

CONTAINING, A

SHORT DISCOURSE

ON THEIR

EXCELLENCIES;

AND

DIRECTIONS

HOW TO

STUDY Them to ADVANTAGE:

WITH

An ESSAY,

ON THE

NATURE and *USE*

Of those *Emphatical* and *Beautiful*

FIGURES

WHICH GIVE

STRENGTH and ORNAMENT

TO WRITING.

By *ANTHONY BLACKWALL*, M.A.

The THIRD EDITION with ADDITIONS and an INDEX.

LONDON,

Printed for CHARLES RIVINGTON, at the *Bible* and *Crown* in St. *Paul's* Church-Yard; and WILLIAM CANTRELL, Bookseller in *Derby*. M. DCC. XXV.

MVSEVM
BRITAN
NICVM

THE PREFACE.

THE *following Eſſays are only deſign'd for the Uſe and Inſtruction of younger Scholars; and Gentlemen who have for ſome Years neglected the Advantages of their Education and have a mind to reſume thoſe pleaſant and uſeful Studies, in which they formerly made a handſome Progreſs at the Schools or Univerſities. Every*

thing contain'd in them is humbly ſubmitted to the Correction of advanc'd Scholars and Maſters in the Claſſics; *who will find no greater Faults than I hope may be atton'd for, by the Diligence they will ſee I have uſed in collecting proper Materials, and the Care I have taken to diſpoſe 'em in a clear and uſeful Method.*

As to the Firſt Part; I might poſſibly have ſaid more in praiſe of my Authors, *but believe I have ſaid enough to ſhew that it is a conſiderable Diſadvantage to any Scholar to neglect the Study of them.*

As

As to the Second Part, my Deſign was to reform Rhetoric *from the Rubbiſh and Barbariſm which it lies under in the common Books; and to reduce it to a liberal and rational* Science. *As we have it in thoſe dry and trifling Syſtems of it in ſome Schools, it is little better than a Heap of hard Words of ill Sound, of Definitions without Meaning, and Diviſions without any Diſtinction. I have thrown aſide all little Alterations and* Figures *purely Grammatical, and ſtruck out of the Liſt of beautiful Schemes of Speech all Puns and Quibbles, all childiſh*

childiſh Jingle of Sound, and vain Amuſement of Words; and have only ſelected the nobleſt Tropes *and* Figures, *which give real Strength and Grace to Language; which heighten and improve our Notions; and are of excellent Uſe to perſuade and pleaſe. With reſpect to the Paſſages I have quoted, and the Accounts and Characters I have any where given of* Authors, *I have very rarely taken them upon Truſt, but have inform'd my ſelf from the* Originals, *leaving it as the peculiar Happineſs of vaſt and very forward Wits to criticiſe upon* Languages *they don't underſtand,*

ſtand, and give formal Characters of Authors *they never read. The Quotation of ſome* Latin *and* Greek Paſſages *will eaſily be excus'd, becauſe the judicious* Reader *will ſee the Neceſſity of it. And when there is occaſion 'tis as much Conceit and Pedantry ſuperſtitiouſly to avoid citing* Greek *or* Latin, *as 'tis to be pompous and profuſe in thoſe Citations, when there is no occaſion. A Man may run into one Species of Superſtition and Vanity, by injudiciouſly ſhunning another.*

In ſhort, I hope I have in the Book come up pretty near to what the Title promiſes;

and

and therefore ſhall not plead want of Time, Helps, or Abilities: Since thoſe muſt be ſorry Excuſes for a Man's writing but indifferently, which are ſtrong Reaſons why he ſhou'd not have written at all. If my Reader *be pleas'd and ſatisfy'd, there needs no* Apology; *if he be not, 'tis certain none will be admitted.*

A NEW

A

NEW INTRODUCTION TO THE CLASSICS.

The FIRST PART.

CHAP. I.

'TIS not proper here to make a Compariſon betwixt the *Greek* and *Roman Languages*, or determine in what reſpects the former excels the latter. Scarce a Man who is qualified to judge

in ſuch Controverſies, but will own that they are much to be prefer'd to *Engliſh*, and all other *Living Languages*, in Strength and Delicacy; in the *Emphaſis* of their Expreſſion, and the *Harmony* of their Numbers. So that altho' we ſhould be in ſo complaiſant a Humour as to allow Mr. *Perrault*, and the few Gentlemen of his Opinion, that the *Moderns* are equal to the *Ancients* in Genius and Abilities; yet it cannot be deny'd, but that the *Ancient Claſſics* were much happier in the Beauty and Durableneſs of their Language. *Greek* and *Latin* have an intrinſic Value, and are true Sterling all over the *learned World*. *Engliſh* is chiefly valuable in this *Iſland* and its Colonies, and current within its own *Seas*. It cannot ſuſtain the Sublime with that Strength and Grace that the *Greek* and *Latin* do. And this may be much more affirm'd of moſt of the *Languages* of *Europe*. Suppoſe a Writer in any *European* living Language, to be of equal natural

Parts

Parts and acquir'd Abilities with any of the nobleſt Wits of *Greece* or *Rome*, yet the *Ancient* wou'd in his *Language* have extremely the Advantage of the *Modern:* As much as an Architect or Statuary, who had the fineſt Marble and moſt compliant Materials to work on, wou'd go beyond one of his own Profeſſion, equally skilful, who was confin'd to ſuch unfit and mouldering Materials, as mocked his Art, and were uncapable to receive his curious Workmanſhip. *Greek* and *Latin* have for many Ages been fix'd and unalterable; and the beſt Writers in thoſe Languages flouriſh'd in thoſe happy Times, when *Learning* and all the *Polite Arts* were come to their Perfection and Standard. We are come to no ſettled and authentic Standard; our *Tongue* is in a daily Flux and Alteration.

That which was written in *Engliſh* two hundred Years ago is now ſcarce intelligible; and few Authors of one

hundred Years ſtanding can by this refin'd Age be read with Patience. Our *Language* being in this unſettled and changeable Condition, Time will ſpread a Ruſt and Obſoleteneſs over our brighteſt and moſt admir'd Writers. But whatever Decays and Alterations *Engliſh* may be ſubject to, whatever Confuſion and Barbariſm may be brought in by long Civil Wars or foreign Invaſions; whenever the Dawn of a *Reformation* ſhall appear, whenever Men of elevated Genius and publick Spirit ſhall ariſe to drive out the *barbarous Goths* and *Vandals*, and to reſtore *Learning* and the *Liberal Sciences*, they muſt have recourſe to the *Ancients*, and call in their Succours. To ſpeak in plain Terms, there are unexhauſted Stores of noble Senſe and ſuitable Expreſſion in the beſt *Greek* and *Latin Claſſics*. By Supplies drawn from them, Gentlemen of happy Talents and Induſtry may in any Country with proper Encouragement fill up the

the Defects, and ſmooth the Roughneſs of their Mother-Tongues. Thoſe precious *Volumes* are ſo univerſally and in ſuch great Numbers diſpers'd over the World, that they can only periſh in its laſt *Conflagration*. And while they laſt, there cannot be much danger that Ignorance and Stupidity ſhou'd generally prevail; or gain the abſolute Empire they had in the long and diſmal Night before our happy *Reformation*. Here 'tis obvious to obſerve, that true *Religion* and good *Learning* for the moſt part flouriſh and decay together. We at the ſame time triumph'd over *Barbariſm* and *Superſtition*; and at once got into our Hands the *Claſſics* and the *ſacred Writers*.

Polite Literature, if duly applied, is highly ſubſervient to the Explication and Ornament of that *ineſtimable Book*, which came from *Heaven* to direct Mankind in the way thither. Some vain Critics and half-witted Philologers have preſum'd to make Ob-

jections againſt the Style and Propriety of the inſpir'd *Authors*; and the Reaſon of their Impudence was not only Wickedneſs, but want of Genius, Languages and Reading, to enter into their awful *Beauties*, to diſcern the exalted *Sublimity* of their Senſe, and reliſh the *heavenly Graces* of their Expreſſion. Juſt ſo it has been obſerv'd, that a Smattering in *Philoſophy*, and a ſlender Acquaintance with the wonderful Works of *Nature*, diſpoſes little Pretenders to talk ſawcily, and profanely cavil againſt the *Providence* and *Majeſty* of its omnipotent *Author*; while Men of regular Study, of ſound and piercing Judgment, have diſcover'd and admir'd innumerable Footſteps and bright Characters of *Divine Wiſdom* and *Goodneſs* in every part of the *World*: They have equally advanced in Knowledge and Devotion; and the more they underſtood of the Heavens and the Earth, the more they have ador'd that infinite *Being*, who is the Cre-

Creator and Supporter of the whole Frame. I need beg no pardon of the good *Reader* for this Digreſſion; but now paſs on directly to ſhew ſome of the Excellencies of thoſe true *Claſſics*, that Men of Taſte in all Ages and Nations have ſo eagerly ſtudied, and unanimouſly admir'd.

§. 1. The *Ancients* (of whom we ſpeak) had good natural Parts, and applied them right; they underſtood their own Strength, and were Maſters of the Subject they undertook; they had a rich Genius carefully cultivated: In their Writings you have Nature without Wildneſs, and Art without Oſtentation. For 'tis vain to talk of Nature and Genius, without Care and diligent Application to refine and improve 'em. The fineſt *Paradiſe* will run wild, and loſe both its Pleaſure and Uſefulneſs without a skilful Hand conſtantly to tend and prune it. Tho' theſe generous *Spirits* were inſpir'd with the Love of true Praiſe,

and had a modeſt Aſſurance of their own Abilities; yet they were not ſo ſelf-ſufficient, as to imagine their firſt Thoughts were above their own Review and Correction, or their laſt above the Judgment of their Friends. They ſubmitted their Compoſitions to the Cenſure of private Perſons and publick Aſſemblies. They review'd, alter'd and poliſh'd, till they had good hopes they cou'd preſent the World with a *finiſh'd Piece*. And ſo great and happy was their Judgment, that they underſtood when they had done well, and knew the critical Seaſon of laying aſide the File.

For as thoſe excellent Maſters *Pliny* and *Quintilian* obſerve, there may be an Intemperance in Correction; when an ingenious Man has ſuch an Exceſs of Modeſty and faulty Diſtruſt of himſelf, that he wears off ſome of the neceſſary and ornamental Parts of his Diſcourſe inſtead of poliſhing the rough and taking off the ſuperfluous.

Theſe

Theſe immortal *Wits* did not prepoſterouſly reſolve firſt to be *Authors*, and then immediately fall to writing without Study and Experience; but took care to furniſh themſelves with Knowledge by cloſe Thought, ſelect Converſation and Reading; and to gain all the Information and *Light* that was neceſſary to qualify 'em to do Juſtice to their *Subject*. Then after they had begun to write, they did not hurry on their Pen with Speed and Impatience to appear in the View of the World; but they took time and pains to give every part of their Diſcourſe all poſſible Strength and Ornament, and to make the whole Compoſition uniform and beautiful. They wiſely conſider'd, that Productions which come before their due time into the World, are ſeldom perfect or long-liv'd; and that an *Author* who deſigns to write for Poſterity as well as the preſent Generation, cannot ſtudy a Work with too deep Care and reſolute Induſtry.

Varus tells us of his incomparable Friend *Virgil*, that he compos'd but very few Verſes in a Day. That conſummate *Philoſopher*, *Critick* and *Poet*, regarded the Value, not Number of his Lines; and never thought too much Pains cou'd be beſtow'd on a *Poem*, that he might reaſonably expect wou'd be the Wonder of all Ages, and laſt out the whole Duration of Time. *Quintilian* aſſures us, that *Salluſt* wrote with abundance of Deliberation and prudent Caution; and indeed that fully appears from his compleat and exquiſite Writings. *Demoſthenes* labour'd Night and Day, out-watch'd the poor Mechanic in *Athens*, (that was forc'd to perpetual Drudgery to ſupport himſelf and his Family) till he had acquir'd ſuch a Maſtery in his noble Profeſſion, ſuch a rational and overruling Vehemence, ſuch a perfect Habit of nervous and convincing Eloquence, as enabled him to defy the ſtrongeſt Oppoſition, and to triumph over Envy and Time.

Plato

Plato, when he was eighty Years old, was buſily employ'd in the Review and Amendment of his *divine Dialogues:* And ſome People are ſevere upon *Cicero*, that in imitation of *Plato* he was ſo ſcrupulous whether he ought to write *ad Piræa* or *in Piræa*, *Piræum* or *in Piræum*, that now in the ſixtieth Year of his Age, in the Fury of the Civil Wars, when he knew not how to diſpoſe of his Family, and ſcarce expected Safety, he earneſtly intreated his noble and learned Friend *Atticus* to reſolve that Difficulty, and eaſe him of the Perplexity which it created him. Whatever Raillery or Reflection ſome humourſome Wits may make upon that great Man's Exactneſs and Nicety in that Reſpect and at ſuch a Time; 'tis a plain Proof of his wonderful Care and Diligence in his Compoſition, and the ſtrict Regard he had to the Purity and Propriety of his Language. The *Ancients* ſo accurately underſtood, and ſo indefatigably ſtudied their Subject,

ject, that they ſcarce ever fail to finiſh and adorn every Part with ſtrong Senſe and lively Expreſſion. They ſeldom flag thro' their whole Work, but glorioufly keep up their Fire and Spirits to the laſt. How many of our modern Pretenders, who have neither ſufficient Genius nor Education, are ſtrangely fond of a Subject that of all things they leaſt underſtand? They awkwardly court a *Muſe* that ſtill flies; and with a barren and perverſe Diligence plod upon a Subject that can never anſwer their Pains. It ſeems to be in this Caſe, as hath been obſerv'd in ſome others, that Perſons of the leaſt Power have the moſt intemperate Inclinations. They have not Flame nor Strength of Senſe to invigorate their Conceptions, and ſtrike Life into a whole Piece.

But I muſt remember, 'tis not my Buſineſs to ſhew the Deformities of ſome modern *Pamphleteers*, but the Beauties of the *Ancients*.

To

To make out a little farther what I have advanc'd upon this firſt Head, I ask leave to name a few particular *Authors*.

'Tis no romantick Commendation of *Homer*, to ſay that no Man underſtood Perſons and Things better than he; or had a deeper Inſight into the Humours and Paſſions of human Nature. He repreſents great Things with ſuch Sublimity, and little ones with ſuch Propriety, that he always makes the one admirable and the other pleaſant.

He is a perfect Maſter of all the lofty Graces of the *figurative Style*, and all the Purity and Eaſineſs of the *plain*. *Strabo* the excellent Geographer and Hiſtorian aſſures us, that *Homer* has deſcrib'd the Places and Countries of which he gives account, with that Accuracy that no man can imagine who has not ſeen 'em; and no Man but muſt admire and be aſtoniſh'd who has. His *Poems* may juſtly be compar'd with that Shield of divine Work-

Workmanſhip ſo inimitably repreſented in the eighteenth Book of the *Iliad*. You have there exact Images of all the Actions of War and Employments of Peace; and are entertain'd with the delightful View of the Univerſe. *Homer* has all the Beauties of every Dialect and Style ſcatter'd through his Writings; he is ſcarce inferior to any other *Poet* in the *Poet*'s own Way and Excellency; but excels all others in Force and Comprehenſion of Genius, Elevation of Fancy, and immenſe Copiouſneſs of Invention. Such a Sovereignty of Genius reigns all over his Works, that the *Ancients* eſteem'd and admir'd him as the great *High Prieſt* of Nature, who was admitted into her inmoſt Choir, and acquainted with her moſt ſolemn *Myſteries*.

The great Men of former Ages with one Voice celebrate the Praiſes of *Homer*; and old *Zoilus* has only a few Followers in theſe later Times, who detract from him either for want of

of *Greek*, or out of a Spirit of Conceit and Contradiction.

Theſe Gentlemen tell us, that the divine *Plato* himſelf baniſh'd him out of his Commonwealth; which, ſay they, muſt be granted to be a Blemiſh upon the *Poet*'s Reputation. The reaſon why *Plato* wou'd not let *Homer*'s Poems be in the Hands of the Subjects of that Government, was becauſe he did not eſteem ordinary Men capable Readers of 'em. They wou'd be apt to pervert his Meaning, and have wrong Notions of *God* and *Religion*, by taking his bold and beautiful *Allegories* in too literal a Senſe. *Plato* frequently declares, that he loves and admires him as the beſt, the moſt pleaſant, and the divineſt of all the *Poets*; and ſtudiouſly imitates his figurative and myſtical Way of Writing. Tho' he forbad his Works to be read in *public*, yet he would never be without 'em in his own *Cloſet*. Tho' the *Philoſopher* pretends that for *Reaſons* of

State

State he muſt remove him out of his *City*, yet he declares he wou'd treat him with all poſſible Reſpect while he ſtaid; and diſmiſs him laden with Preſents and adorn'd with Garlands, (as the *Prieſts* and Supplicants of their *Gods* us'd to be) by which Marks of Honour all People wherever he came might be warn'd, and induc'd to eſteem his Perſon ſacred, and receive him with due Veneration. *Virgil* follows Nature and *Homer* her faithful Interpreter; ſo that he is admirable upon every Subject, and Maſter of all Styles. He keeps to the Characters and Humours of the Shepherds of thoſe Ages in his *Paſtorals*, with ſuch Plainneſs and Propriety, ſuch Pleaſantneſs and ſuitable Eaſineſs of Expreſſion, that one wou'd think he had liv'd among thoſe happy People; and been long acquainted with the Care of their Flocks, their Amours, and harmleſs Differences. In his *Georgics* he raiſes his Style, and deſcribes the Art of Tillage,

lage, the Government of the Bees, and all the Affairs of the Husbandman, with ſuch ſound Judgment, ſuitable Language, and proper Heightnings of Fancy, that every skilful *Profeſſor* of *Agriculture* muſt admire him for the firſt of his Excellencies; and every learned *Critic* for the two next. In his *Heroic Poem* he has come ſo near *Homer*, that he has rais'd himſelf far above all other *Poets*. Not to mention the Propriety and Sublimity of his Thought, the manly Elegance and majeſtic Conciſeneſs of his Expreſſion; he is very admirable in the judicious and moſt agreeable Variety of his *Numbers*. In that Excellency, I think, he does not in the leaſt yield to the glorious *Grecian*, tho' he had the Diſadvantage in his *Language*: *Latin* being a Tongue more cloſe and ſevere than *Greek*; neither having different *Dialects* as *that* has, nor allowing that Latitude and Liberty of Variation which *that* does. The Plan of his

Epic

Epic Poem is ſo noble and regular, his Conduct ſo prudent, his Characters ſo juſt and accurate, and his Ornaments ſo becoming, that both *Mæcenas* and *Auguſtus*, two of the compleateſt Stateſmen and Scholars in the World, muſt allow the *Æneid* to be a *Maſterpiece*. In all Ages whoever ſhall imitate theſe two *ſupreme Wits* with the exacteſt Care and neareſt Reſemblance will be ſuperior to all Corrivals.

If we mention *Theocritus*, he will be another bright Inſtance of the happy Abilities and various Accompliſhments of the *Ancients*. He has writ in ſeveral ſorts of *Poetry*, and ſucceeded in all. It ſeems unneceſſary to praiſe the native Simplicity and eaſie Freedom of his *Paſtorals*; when *Virgil* himſelf ſometimes invokes the *Muſe* of *Syracuſe*; when he imitates him thro' all his own *Poems* of that *kind*, and in ſeveral Paſſages tranſlates him. *Quintilian* ſays of our *Sicilian Bard*, that he is admirable in

in his Kind; but when he adds that his *Muſe* is not only ſhy of appearing at the *Bar* but in the *City* too, 'tis evident this Remark muſt be confin'd to his *Paſtorals*. In ſeveral of his other *Poems* he ſhews ſuch Strength of Reaſon and Politeneſs, that wou'd qualify him to plead among the *Orators*, and make him acceptable in the Courts of *Princes*. In his ſmaller *Poems* of *Cupid* ſtung, *Adonis* kill'd by the Boar, *&c.* you have the Vigour and Delicacy of *Anacreon*; in his *Hylas* and Combat of *Pollux* and *Amycus*, he is much more pathetical, clear and pleaſant, than *Apollonius* on the ſame, or any other Subject. In his Converſation of *Alcmena* and *Tireſias*, of *Hercules* and the old Servant of *Augeas*, in *Cyniſca* and *Thyonichus*, and the Women going to the Ceremonies of *Adonis* there is all the Eaſineſs and engaging Familiarity of Humour and Dialogue, which reign in the *Odyſſeïs*; and in *Hercules* deſtroying the Lyon

Lyon of *Nemea*, the Spirit and Majeſty of the *Iliad*. The *Panegyric* upon King *Ptolemy* is juſtly eſteem'd an Original and Model of Perfection in that way of Writing. Both in that excellent *Poem*, and the noble Hymn upon *Caſtor* and *Pollux*, he has prais'd his *Gods* and his *Hero* with that Delicacy and Dexterity of Addreſs, with thoſe ſublime and graceful Expreſſions of Devotion and Reſpect, that in Politeneſs, Smoothneſs of Turn, and a refin'd Art of praiſing without Offence or appearance of Flattery, he has equal'd *Callimachus*; and in Loftineſs and Flight of Thought ſcarce yields to *Pindar* or *Homer*. *Horace* in various ſorts of *Poetry* has preſerv'd the Character of being clear and pleaſant; bright in his Images, and moral in his Sentences; harmonious in his Numbers, and happily daring in the Choice of his Words. In his *Lyric Poems* upon divine Matters he is grave and majeſtic: In thoſe which contain the Praiſe

Praiſe of his *Heroes* pompous and ſublime: In thoſe that relate to Pleaſure and free Enjoyment, gay and lively: In his *Iambics* he is ſevere and cutting. His *Satyrs* and *Epiſtles*, beſides their Salt and Spirit, have the Air of a genteel Negligence, and unforc'd Eaſineſs, which no Study or Diligence of Imitation can reach. There is that Purity of Style and Pleaſantry of Humour, that are no leſs admirable and entertaining in their Kind than the Grandeur of *Virgil*. He every where ſhews hmſelf to be a *Scholar* and a *Critic*, a *Gentleman* and a *Courtier*. His Sprightlineſs of Imagination is tempered with Judgment; and he is both a pleaſant Wit and a Man of Prudence. In thoſe *Poems* that have both the Ornaments of Verſe and the Eaſineſs of Proſe, the Reader has excellent Directions for wiſe Conduct of Life, and Rules both how to ſtudy and judge the Writings of others, and how to write Things worthy of reading.

reading. If our *Author* had undertaken an *Epic Poem* there is little doubt but he had ſucceeded: I am pleas'd with that fine Paſſage wherein he gallantly pleads his Incapacity for *Heroic Poetry* in lofty and heroic Lines.

——— *Cupidum, Pater optime, vires*
Deficiunt; nec enim quivis horrentia pilis
Agmina, nec fractâ pereuntes cuſpide Gallos,
Aut labentis equo deſcribit vulnera Parthi.[a]

If we look into the chief *Greek* and *Roman Hiſtorians* and *Orators*, we ſhall find the ſame Happineſs of Genius and incredible Diligence; and ſhall equally admire their *Proſe* and the others *Verſe*.

To name *Herodotus* and *Livy*; whatever they treat of, either Affairs

[a] Lib. II. Satyr. 1. v. 12, &c.

of

of War and Peace, public or private, of ſmall or great Importance, they do it with complete Decorum and Exactneſs. The *Grecian* had gain'd Experience by travelling over all his own *Countrey*, *Thrace* and *Scythia*: He travell'd likewiſe to *Arabia*, *Paleſtine* and *Egypt*, where he carefully view'd the chief Curioſities and moſt remarkable Places; and convers'd with the *Egyptian Prieſts*, who inform'd him of their ancient *Hiſtory*, and acquainted him with their Cuſtoms *Sacred* and *Civil*. Indeed he ſpeaks of their *Religious Rites* with ſuch Plainneſs and Clearneſs in ſome Caſes, and ſuch Reſerve and Reverence in others, that I am apt to believe he was initiated into their Ceremonies, and conſecrated a *Prieſt* of ſome of their Orders. [b]

Thus being acquainted with the moſt famous Countries and valuable

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[b] *See* Herodot. Gale's *Edition*, lib. 2. Sect. 3. p. 91. Sect. 65. p. 114. Sect. 171. p. 156.

Things,

Things, and knowing the moſt conſiderable Perſons of the Age, he applied himſelf to write the Hiſtory of the *Greeks* and *Barbarians*; and perform'd the noble Work with that Judgment, Faithfulneſs and Eloquence, that gain'd him the Approbation and Applauſe of the moſt *Auguſt Aſſembly* in the World at that time: The Flower of all *Greece* met together at the *Olympic Games*.

His Hiſtory opens to the Reader all the Antiquities of *Greece*, and gives light to all her *Authors*.

We don't find that *Livy* had travell'd much, or been employ'd in military Affairs; yet what he might want in Experience, was happily ſupply'd by wonderful Parts and Eloquence; by ſevere Study and unwearied Endeavours after Knowledge and Information: So that he deſcribes all the Countries, Towns, Seas and Ports, whither the *Roman Legions* and *Navies* came, with near the ſame Accuracy and Perfection, (if poſſible) which he cou'd

any Place in *Italy*; lays a Siege, draws up an Army with Skill and Conduct ſcarce inferior to *Cæſar* himſelf. Was there as much Charm in the Converſation of this *extraordinary Man*, as there is in his Writings, the Gentleman of *Cales* would not repent of his long Journey, who came from thence only to ſee *Livy* upon the Fame of his incomparable Eloquence, and other celebrated Abilities; and we have reaſon to believe he receiv'd Satisfaction, becauſe after he had ſeen *Livy* and convers'd with him, he had no Curioſity to ſee *Rome*, to which he was ſo near; and which at that time was, for its Magnificence and Glories, one of the greateſt Wonders of the whole Earth.

Theſe two Princes of *Greek* and *Roman Hiſtory*, tell a Story and make up a Deſcription with inexpreſſible Grace; and ſo delicately mix the great and little Circumſtances, that there is both the utmoſt Dignity and Pleaſure in it.

The *Reader* is always entertain'd with an agreeable Variety both of Matter and Style. And indeed every *Author* that expects to pleaſe, muſt gratify his *Reader* with Variety. That is the univerſal Charm which takes with People of all Taſts and Complexions. 'Tis an Appetite planted in us by the *Author* of our *Being*; and is natural to an *human Soul*, whoſe immenſe Deſires nothing but an infinite *Good* and unexhauſted Pleaſure can fully gratify. The moſt palatable Diſh becomes nauſeous if it be always ſet before a Man: The moſt muſical and harmonious *Notes* too often and unſeaſonably ſtruck, grate the Ear like the jarring of the moſt harſh and hateful *Diſcord*.

Theſe *Authors*, and the reſt of their Spirit and Elevation, were ſenſible of this; and therefore you find a continual Change and judicious Variation in their Style and Numbers.

One Paſſage appears to be learned and carefully labour'd; an unſtudy'd

Eaſineſs

Eaſineſs and becoming Negligence runs through the next. One Sentence turns quick and ſhort; and another immediately following runs into longer Meaſures, and ſpreads it ſelf with a ſort of elegant and beautiful Luxuriancy. They ſeldom uſe many *Periods* together conſiſting of the ſame Number of *Members*, nor are the *Members* of their *Periods* of equal Length and exact Meaſure one with another.

The Reflections that are made by theſe *noble Writers* upon the Conduct and Humours of Mankind, the Intereſts of Courts, and the Intrigues of Parties, are ſo curious and inſtructive, ſo true in their Subſtance, and ſo taking and lively in the manner of their Expreſſion, that they ſatisfy the ſoundeſt Judgment, and pleaſe the moſt ſprightly Imagination. From theſe glorious *Authors* we have Inſtruction without the common Formality and Dryneſs of Precept; and receive the moſt edifying Advice in

the pleaſing Way of Inſinuation and Surprize.

§. 2. Another Excellency of the *true Claſſics* is *Perſpicuity* and clear Style; which will excuſe and cover ſeveral Faults in an *Author*; but the want of it is never to be atton'd by any Pretence of Loftineſs, Caution, or any Conſideration whatever.

And this is the Effect of a clear Head and vigorous Underſtanding, of cloſe and regular Thinking, and the Diligence of ſelect Reading. A Man ſhou'd write with the ſame Deſign as he ſpeaks, to be underſtood with Eaſe, and to communicate his Mind with Pleaſure and Inſtruction. If we ſelect *Xenophon* out of the other *Greek Claſſics*, whether he writes of the Management of Family-Affairs, or the more arduous Matters of State and Policy; whether he gives an Account of the Wars of the *Grecians*, or the Morals of *Socrates*; the Style, tho' ſo far vary'd as

as to be ſuitable to every Subject, yet is always clear and ſignificant, ſweet without Luſciouſneſs, and elegantly eaſy.

In this genteel *Author* we have all the Politeneſs of a ſtudy'd Compoſition; and yet all the Freedom and winning Familiarity of elegant Converſation.

Here I cannot but particularly mention *Xenophon*'s *Sympoſium*, wherein he has given us an eaſy and beautiful Deſcription of a very lively and delightful Converſation. The Pleaſant and Serious are there ſo happily mix'd and temper'd, that the Diſcourſe is neither too light for the Grave, nor too ſolemn for the Gay. There's *Mirth* with *Dignity* and *Decorum*; and *Philoſophy* attended and enliven'd by all the *Graces*.

If among the *Latin Claſſics* we name *Tully*, upon every Subject he equally ſhews the Strength of his Reaſon and the Brightneſs of his Style. Whether he addreſſes his

Friend in the graceful Negligence of a familiar *Letter*, or moves his *Auditors* with labour'd *Periods*, and paſſionate Strains of manly *Oratory*; whether he proves the Majeſty of *God* and Immortality of *human Souls* in a more ſublime and pompous Eloquence, or lays down the Rules of Prudence and Virtue in a more calm and even way of Writing, he always expreſſes good Senſe in pure and proper Language; he is learned and eaſy, richly plain, and neat without Affectation. He is always copious, but never runs into a faulty Luxuriance, nor tires his *Reader*: And tho' he ſays almoſt every thing that can be ſaid upon his Subject, yet you'll ſcarce ever think he ſays too much. But this Part of his *Character*, tho' juſt, may look like a Digreſſion. I paſs on.

Thoſe few Obſcurities which are in the beſt *Authors*, do not proceed from Haſte and Confuſion of Thought, or ambiguous Expreſſions, from a long

long Crowd of *Parentheſes* or perplex'd Periods; but either the Places continue the ſame as they were in the *Original*, and are not intelligible to us only by reaſon of our Ignorance of ſome Cuſtoms of thoſe Times and Countries; or the Paſſages are alter'd and ſpoil'd by the Preſumption and buſy Impertinence of fooliſh Tranſcribers and conceited Critics. Which plainly appears from this, that ſince we have had more accurate Accounts of the *Greek* and *Roman* Antiquities, and old *Manuſcripts* have been ſearch'd and compar'd by able and diligent Hands, innumerable Errors have been rectify'd, and Corruptions which had crept into the *Text* purg'd out. A various Reading happily diſcover'd, the Removal of a Verſe, or a Point of Diſtinction out of the wrong into the right Place, or the adding a ſmall Mark where it was left out, has given clear Light to many Paſſages; which for Ages had lain overſpread

with an Error that had obſcur'd the Senſe of the *Author*, and quite confounded all the Commentators. The latter part of the thirty ſecond Verſe of the Hymn of *Callimachus* on *Apollo* was in the firſt Editions thus, Τίς ἂν ἄρρεα Φοῖβον ἀείδοι; *Who can ſing of* Phœbus *in the Mountains?* Which was neither Senſe of itſelf, nor had any Connection with what went before. But *Stephen*'s Amendment of it ſet right both the Senſe and the Connection without altering a Letter, Τίς ἂν ὑ ῥέα Φοῖβον ἀείδοι· Phœbus *is an unexhauſted Subject of Praiſe*; among all his glorious Qualifications and Exploits, what *Poet* can be ſo dull, what Wit ſo barren, as to want Materials for an *Hymn* to his Honour? In the fourth Verſe of the eleventh *Epigram* of *Theocritus*, there wanted a little Point in the Word ὑμνοδέτης, which took off all the Sprightlineſs and Turn of the Thought; which *Daniel Heinſius* luckily reſtor'd by changing the *Nom. Sing.*

Sing. ὑμνοδέτης, into the *Dat. Plur.* ὑμνοδέτης. *The Friends of* Euſthenes *the* Poet *gave him, tho' a Stranger, an honourable Burial in a foreign Country; and the* Poet *was extremely belov'd by 'em.* How flat and inſipid! According to the Amendment it runs thus, *The Acquaintance of* Euſthenes *bury'd him honourably tho' in a foreign Countrey, and he was extremely belov'd by his Brother* Poets *themſelves.* For a Man to be mightily honour'd by Strangers, and extremely belov'd by People of the ſame Profeſſion, who are apt to malign and envy one another, is a very high Commendation of his Candour and excellent Temper. That very valuable Amendment in the ſixth Line of *Horace's* Preface to his *Odes*, has clear'd a Difficulty which none of the *Critics* cou'd handſomly acquit themſelves of before the admirable Dr. *Bentley*; and has reſcu'd the *Poet*, eminent for the Clearneſs of his Style, from the Imputation of Harſh-

neſs and Obſcurity in the very beginning and firſt Addreſs to his *Reader*; where peculiar Care and Accuracy is expected. It wou'd be endleſs to mention the numerous Places in the Ancients happily reſtor'd and illuſtrated by that *Great Man*; who is not only a ſound and diſcerning *Critic*, but a clean and vigorous *Writer*, excellently skill'd in all divine and human Literature: To whom all Scholars are oblig'd for his learned Performances upon the *Claſſics*; and all Mankind for his noble and glorious Defence of *Religion*. The learned *Meurſius* was ſtrangely puzzled with a Paſſage in *Minutius Felix* [c], and alter'd the Text with ſuch intolerable Boldneſs, as, if allow'd, would ſoon pervert and deſtroy all good *Authors*; which the ingenious *Editor* of that *Father* has cleared, by putting the Points of Diſtinction in their proper

[c] Min. Felix, Camb. *Edit. by* Davis. §. 33. p. 163. Not. 7.

Places.

Places. *Reges tantùm Regni ſui, per officia Miniſtrorum, univerſa novêre.* *Meurſius* had diſguis'd and deform'd the Paſſage thus, *Reges ſtatum Regni ſui per officia Miniſtrorum diverſa novêre.* Dr. *Bently* has made a certain Emendation in *Horace's Art of Poetry*, only by altering the Places of two Lines, making that which was the forty ſixth in the common Books, the forty fifth in his own beautiful *Edition.*

§. 3. Another valuable Advantage which the chief *Claſſics* had, was, that moſt of them were placed in proſperous and plentiful Circumſtances of Life, rais'd above anxious Cares, Want, and abject Dependence. They were Perſons of Quality and Fortune, Courtiers and Stateſmen, great Travellers, and Generals of Armies, poſſeſs'd of the higheſt Dignities and Poſts of Peace and War. Their Riches and Plenty furniſh'd them with Leiſure and Means of Study; and their Employ-

ments improv'd them in Knowledge and Experience. How lively muſt they deſcribe thoſe Countries and remarkable Places which they had attentively view'd with their own Eyes! What faithful and emphatical Relations were they enabled to make of thoſe Councils in which they preſided, of thoſe Actions in which they were preſent and commanded!

Herodotus the Father of *Hiſtory*, beſides the Advantages of his Travels, and general Knowledge, was ſo conſiderable in Power and Intereſt, that he bore a chief Part in expelling the Tyrant *Lygdamis*, who had uſurp'd upon the Liberties of his native Countrey.

Thucydides and *Xenophon* were of diſtinguiſh'd Eminence and Abilities, both in Civil and Military Affairs; were rich and noble; had ſtrong Parts and a careful Education in their Youth, compleated by ſevere Study in their advanc'd Years: In ſhort, they had all the Advantages and Accompliſhments

compliſhments both of the retir'd and active Life.

Sophocles bore great Offices in *Athens*, lead their Armies, and in Strength of Parts and Nobleneſs of Thought and Expreſſion was not unequal to his Collegue *Pericles*; who by his commanding Wiſdom and Eloquence influenced all *Greece*, and was ſaid to *thunder* and *lighten* in his Harangues.

Euripides, famous for the Purity of the *Attic* Style, and his Power in moving the *Paſſions*, eſpecially the ſofter ones of Grief and Pity, was invited to, and generouſly entertain'd in the Court of *Archelaus* King of *Macedon*. The Smoothneſs of his Compoſition, his Excellency in *Dramatic Poetry*, the Soundneſs of his Morals convey'd in the ſweeteſt Numbers were ſo univerſally admir'd, and his Glory ſo far ſpread, that the *Athenians*, who were taken Priſoners in the fatal Overthrow under *Nicias*, were preſerv'd from perpetual Exile and Ruin, by the

the aſtoniſhing Reſpects that the *Sicilians*, Enemies and Strangers, paid to the Wit and Fame of their illuſtrious Countryman. As many as could repeat any of *Euripides*'s Verſes were rewarded with their Liberty, and generouſly ſent home with Marks of Honour.

Plato, by his Father's ſide, ſprung from *Codrus*, the celebrated King of *Athens*; and by his Mother's from *Solon*, their no leſs celebrated Lawgiver. To gain Experience and enlarge his Knowledge, he travelled into *Italy*, *Sicily*, and *Egypt*. He was courted and honoured by the greateſt Men of the Age wherein he lived; and will be ſtudy'd and admir'd by Men of Taſte and Judgment in all ſucceeding Ages. In his Works are ineſtimable Treaſures of the beſt Learning. In ſhort, as a learned Gentleman ſays, he writ with all the Strength of human Reaſon, and all the Charm of human Eloqnence.

Ana-

Anacreon liv'd familiarly with *Polycrates* King of *Samos*; and his ſprightly *Muſe* naturally flowing with innumerable Pleaſures and Graces, muſt improve in Delicacy and Sweetneſs by the Gaiety and refin'd Converſation of that flouriſhing Court.

The bold and exalted Genius of *Pindar* was encourag'd and heighten'd by the Honours he receiv'd from the Champions and Princes of his Age; and his Converſation with the *Heroes* qualify'd him to ſing their Praiſes with more Advantage. The Conquerors at the *Olympic Games* ſcarce valu'd their Garlands of Honour and Wreaths of Victory, if they were not crown'd with his never-fading Laurels, and immortaliz'd by his Celeſtial Song. The noble *Hiero* of *Syracuſe* was his generous Friend and Patron; and the moſt powerful and polite State of all *Greece* eſteem'd a Line of his in praiſe of their glorious *City* worth publick Acknowledgments and a Statue. Moſt of the genuine and valuable *Latin*

tin Claſſics had the ſame Advantages of Fortune and improving Converſation, the ſame Encouragements with theſe and the other celebrated *Grecians*.

Terence gain'd ſuch a wonderful Inſight into the Characters and Manners of Mankind, ſuch an elegant Choice of Words and Fluency of Style, ſuch Judgment in the Conduct of his Plot, and ſuch delicate and charming Turns, chiefly by the Converſation of *Scipio* and *Lælius*, the greateſt Men and moſt refin'd Wits of their Age. So much did this judicious Writer and clean Scholar improve by his diligent Application to Study, and their genteel and learned Converſation; that it was charg'd upon him by thoſe who envy'd his ſuperior Excellencies, that he publiſh'd their Compoſitions under his own Name. His Enemies had a mind that the World ſhou'd believe thoſe *Noblemen* wrote his *Plays*, but ſcarce believ'd it themſelves: And the *Poet* very prudently and genteely

ſlighted

ſlighted their Malice,. and made his great Patrons the fineſt Complement in the World, by eſteeming the Accuſation as an Honour, rather than making any formal Defence againſt it [d].

Salluſt, ſo famous for his neat expreſſive Brevity and quick Turns, for truth of Fact and clearneſs of Style, for the Accuracy of his Characters, and his piercing View into the Myſteries of Policy and Motives of Action, cultivated his rich Abilities, and made his acquir'd Learning ſo uſeful to the World, and ſo honourable to himſelf, by bearing the chief Offices in the *Roman Government*; and ſharing in the important Counſels and Debates of the *Senate*.

Cæſar had a prodigious Wit and univerſal Learning; was noble by Birth, a conſummate Stateſman, a brave and wiſe General, and a moſt heroic Prince. His Prudence and Modeſty in ſpeaking of himſelf, the Truth

[d] *See Prologue to* Adelphi, v. 15———22.

and

and Clearneſs of his Deſcriptions, the inimitable Purity and Perſpicuity of his Style diſtinguiſh him with Advantage from all other Writers. None bears a nearer Reſemblance to him in more Inſtances than the admirable *Xenophon*. What uſeful and entertaining Accounts might reaſonably be expected from ſuch a *Writer*, who gives you the *Geography* and *Hiſtory* of thoſe Countries and Nations which he himſelf conquer'd, and the Deſcriptions of thoſe military Engines, Bridges and Encampments which he himſelf contriv'd and mark'd out?

The beſt *Authors* in the Reign of *Auguſtus*, as *Horace*, *Virgil*, *Tibullus*, *Propertius*, *&c.* enjoy'd happy Times, and plentiful Circumſtances. That was the *Golden Age* of *Learning*. They flouriſh'd under the Favours and Bounty of the richeſt and moſt generous *Court* in the World; and the *Beams* of *Majeſty* ſhone bright and propitious on them.

What

What cou'd be too great to expect from ſuch *Poets* as *Horace* and *Virgil*, belov'd and magnificently encourag'd by ſuch *Patrons* as *Mæcenas* and *Auguſtus?*

A chief Reaſon why *Tacitus* writes with ſuch Skill and Authority, that he makes ſuch deep Searches into the Nature of Things and Deſigns of Men, that he ſo exquiſitely underſtands the Secrets and Intrigues of *Courts*, was that he himſelf was admitted into the higheſt Places of Truſt, and employed in the moſt publick and important Affairs. The *Stateſman* brightens the *Scholar*, and the *Conſul* improves and elevates the *Hiſtorian.*

§. 4. The *Ancients* are peculiarly to be admired for their Care and happy Exactneſs in ſelecting out the nobleſt and moſt valuable *Numbers*, upon which the Force and Pleaſantneſs of Style principally depend. A Diſcourſe conſiſting moſt of the ſtrongeſt

Numbers

Numbers and beſt ſort of *Feet*, ſuch as the *Dactyl*, *Spondee*, *Anapeſt*, *Moloſs*, *Cretic*, *&c.* regularly compacted, ſtands firm and ſteady, and ſounds magnificent and agreeable to a judicious Ear. But a Diſcourſe made up of the weakeſt *Numbers*, and the worſt ſort of *Feet*, ſuch as the *Pyrrhichee*, *Choree*, *Trochee*, *&c.* is looſe and languid, and not capable with ſuch Advantage to expreſs manly Senſe. It cannot be pronounced with eaſe, nor heard with patience. The Periods of the *Claſſics* are generally compos'd of the major part of the nobleſt *Numbers*; and when they are forc'd to uſe weaker and worſe-ſounding *Feet* and *Meaſures*, they ſo carefully temper and ſtrengthen 'em with firm and nervous Syllables on both ſides, that the Imperfection is cover'd, and the Dignity of the Sentence preſerv'd and ſupported.

§. 5. Another *Excellency* nearly ally'd to this in theſe glorious *Writers*,

ters, is their ſuiting the Contexture of their Diſcourſe and the Sound of their Syllables to the Nature and Character of their Subjects. That is, they ſo contrive and work their Compoſition, that the Sound ſhall be a Reſemblance, or, as *Longinus* ſays, an *Echo* of the Senſe, and Words lively Pictures of Things. In deſcribing the Lovelineſs of Beauty, and the Charms of Joy and Gaiety, they avoid diſagreeable Eliſions; don't make the Diſcourſe harſh by joining Mutes, and coupling Letters that being united make a diſtaſtful and grating Sound. But by the Choice of the beſt Vowels, and the ſweeteſt Half-vowels, the whole Compoſition is made ſmooth and delicate; and glides with Eaſineſs and Pleaſure thro' the Ear.

In deſcribing of a Thing or Perſon full of Terror, Ruggedneſs or Deformity, they uſe the worſt ſounding Vowels; and encumber the Syllables with Mutes of the roughеſt and moſt difficult

difficult Pronunciation. The Ruſhing of Land Floods, the Roaring of huge Waters, and the Daſhing of Waves againſt the Shoars is imitated by Words that make a vaſt and boiſterous Sound, and rudely claſh together.

The great *Plato*, who had a Genius for all manner of *Learning*, was diſcourag'd from *Poetry* by reading that Verſe in *Homer*, which ſo wonderfully expreſſes the Roaring of the Billows,

Ἠιόνες βοόωσιν ἐρεθομένης ἁλὸς ἔξω [c]

Haſte and Swiftneſs is figur'd by ſhort Syllables, by quick and rapid *Numbers*. Slowneſs, Gravity, *&c.* by long Syllables, and *Numbers* ſtrong and ſolemn. I ſhall produce ſome Inſtances, and ſpeak to them juſt as they come into my Thoughts, without any nicety of Method. *Virgil*, in his Account of the Sufferings of wicked

[c] Iliad. 17. v. 265.

Souls

Souls in the Regions of Puniſhment, fills the Reader with Dread and Amazement; every Syllable ſounds Terror; Awe and Aſtoniſhment accompany his Majeſtic *Numbers*. [f] In that Paſſage,

------Tum ſæva ſonare
Verbera, tum Stridor Ferri, tractæque Catenæ.

The hiſſing Letter repeated with broad ſounding Vowels immediately following, the Force and Roughneſs of the Canine Letter ſo often us'd, and thoſe ſtrong Syllables in the ſecond, third, and fourth Places, emphatically expreſs thoſe dreadful Sounds. A Man of an Ear will, upon the Repetition of them, be apt to fancy he hears the Crack of the *Furies* Whips, and the Rattling and Clank of infernal Chains. Thoſe harſh Eliſions, and heavy robuſt Syllables in that Deſcription of the

[f] Æneid. 6. v. 558, *&c.*

hideous

hideous *Cyclops*, *Monſtrum horrendum informe ingens*; naturally expreſs the enormous Bulk, and brutiſh fierceneſs of that mis-ſhapen and horrid Monſter.

Our *Spencer*, one of the beſt *Poets* this Nation has bred, and whoſe Faults are not to be imputed either to want of Genius or Care, but to the Age he liv'd in, was very happy and judicious in the Choice of his *Numbers*: of which take this Example, not altogether foreign or unparallel to that of *Virgil* juſt mention'd,

------ *He heard a dreadful Sound,*
Which through the Wood loud bellowing did rebound.

And then,

---------- *His monſtrous Enemy*
With ſturdy Steps came ſtalking in his Sight,
An hideous Giant *horrible and high.*[g]

[g] Fairy Queen.

Thoſe Verſes in the firſt *Georgic*,

----Ter ſunt conati imponere Pelio Oſſam
Scilicet, atque Oſſæ *frondoſum involvere* Olympum,[h]

are contriv'd with great Art to repreſent the prodigious Pains the *Giants* took in heaping Mountains upon Mountains to ſcale Heaven, and the ſlowneſs of their Progreſs in that unweildy Work.

For a Vowel open before a Vowel, makes a Chaſm, and requires a ſtrong and full Breath; therefore a Pauſe muſt follow, which naturally expreſſes Difficulty and Oppoſition.

But when Swiftneſs and Speed are to be deſcrib'd, ſee how the ſame *wonderful Man* varies his Numbers, and ſtill ſuits his Verſe to his Subject!

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[h] Georg. 1. v. 281.

Quadrupedante putrem Sonitu quatit Ungula Campum.

Here the rapid *Numbers*, and ſhort *Syllables*, ſuſtain'd with ſtrong Vowels, admirably repreſent both the Vigour and Speed of a Horſe at full Stretch ſcowring o'er the Plain.

When *Horace* ſings of Mirth, Beauty, and other Subjects that require Delicacy and Sweetneſs of Compoſition, he ſmooths his Lines with ſoft Syllables, and flows in gay and melting *Numbers.* Scarce any *Reader* is ſo much a *Stoic*, but good Humour ſteals upon him; and he reads with ſomething of the Temper which the *Author* was in when he wrote. How inexpreſſibly ſweet are thoſe neat Lines!

Urit me Glyceræ *nitor*
Splendentis Pario *marmore purius:*
Urit grata Protervitas,
Et Vultus nimium lubricus aſpici.

Innu-

Innumerable Beauties of this Nature are ſcatter'd thro' his *Lyric Poetry*. But when he undertakes lofty and noble Subjects, he raiſes his Style, and ſtrengthens his Expreſſion. For Example, when he propoſes to do Honour to *Pindar*, and ſing the Glories of *Auguſtus*, he reaches the *Grecians* nobleſt Flights, has all his Magnificence of *Thought*, his Strength of *Fancy*, and daring Liberty of *Figures*.

The *Roman Swan* ſoars as high as the *Theban*; he equals that commanding Spirit, thoſe awful and vigorous Beauties which he generouſly pronounces inimitable; and praiſes both his immortal *Predeceſſor* in *Lyric Poetry*, and his *Royal Benefactor*, with as much Grandeur and exalted Eloquence, as ever *Pindar* prais'd any of his *Heroes*.

'Tis a juſt Obſervation of *Longinus*, that tho' *Homer* and *Virgil* are chiefly confin'd to the *Dactyl* and *Spondee*, and rarely uſe even any equi-

valent *Feet*, yet they temper them together with ſuch aſtoniſhing Skill and Diligence, ſo carefully vary their *Syllables*, and adapt their Sounds to the Nature of the thing deſcrib'd, that in their *Poems* there is all the harmonious change and variety of *Numbers* which can be compos'd by all the poſſible Turns and different Poſition of all the *Feet* in the Languages.

I ſhall add no more of my own upon this Head, but conclude with thoſe curious and judicious Lines of Mr. *Pope*.

'Tis not enough, no harſhneſs gives Offence,
The Sound muſt ſeem an Echo to the Senſe.
Soft is the Strain when Zephyr gently blows,
And the ſmooth Stream in ſmoother Numbers flows:
But when loud Surges laſh the ſounding Shoar,
The hoarſe rough Verſe ſhou'd like the Torrent roar.

When

When Ajax *ſtrives ſome Rock's vaſt*
Weight to throw,
The Line too labours, and the
Words move ſlow:
Not ſo when ſwift Camilla *ſcours*
the Plain,
Flies o'er th' unbending Corn and
skims along the Main.[1]

§. 6. A Reader of ſuch *Authors* can ſcarce ever be weary; he has the advantage of a Traveller for many Miles round *Damaſcus*; he never removes out of *Paradiſe* but is regal'd with a conſtant Succeſſion of Pleaſures, and enjoys in a ſmall compaſs the Bounty and Gaiety of univerſal Nature. From hence may be ſeen the Injuſtice and Folly of thoſe People, who wou'd have *Tranſlations* of the *Claſſics*; and then, to ſave the Trouble of learning *Greek* and *Latin*, throw away the great *Originals* to Duſt and Oblivion. I wou'd

[1] *Eſſay on Criticiſm*, pag. 20. Edit. 3.

indeed have all the *Claſſics* turn'd into our Language by the moſt maſterly Hands (as we already have ſome) among other reaſons for this, that ingenious and inquiſitive People, who have the misfortune not to be well acquainted with the learned Tongues, may have ſome Taſte of their Excellencies. Ignorant Perſons, who know nothing of their Language, wou'd ſoon be perſuaded to believe; and ſhallow Pretenders, who know nothing of their Beauties, wou'd boldly pronounce, that ſome *Tranſlations* we have go beyond the *Originals*; while Scholars of clear and ſound Judgment, are well ſatisfy'd that 'tis impoſſible any *Verſion* ſhould come up to them. A *Tranſlation* of the noble *Claſſics* out of their native Tongues, ſo much in many reſpects inferior to them, always more or leſs flattens their Senſe, and tarniſhes their Beauties. 'Tis ſomething like tranſplanting a precious Tree out of the warm and fruitful Climes in which

which it was produc'd, into a cold and barren Countrey: With much care and tenderneſs it may live, bloſſom, and bear; but it can never ſo chearfully flouriſh as in its native Soil; it will degenerate and loſe much of its delicious Flavour and original Richneſs. And beſides the weakning of the Senſe (tho' that be by far the moſt important Conſideration) *Greek* and *Latin* have ſuch a noble Harmony of Sound, ſuch Force and Dignity of *Numbers*, and ſuch Delicacy of *Turn* in the *Periods*, that cannot entirely be preſerv'd in any Language of the World. Theſe two *Languages* are ſo peculiarly ſuſceptive of all the Graces of Wit and Elocution, that they are read with more Pleaſure and lively Guſt, and conſequently with more Advantage than the moſt perfect *Tranſlation* that the ableſt *Genius* can compoſe, or the ſtrongeſt modern *Language* can bear. The Pleaſure a Man takes in reading engages a cloſe Attention; raiſes and chears the Spirits; and impreſſes the

Author's Sentiments and Expreſſions deeper on the Memory. A Gentleman travels thro' the fineſt Countries in the World, is in all reſpects qualify'd to make Obſervations, and then writes a faithful and curious Hiſtory of his Travels. I can read his Relations with Pleaſure and Improvement, and will pay him the Praiſe due to his Merits; but muſt believe that if I my ſelf travell'd thro' thoſe Countries, and attentively view'd and conſider'd all thoſe Curioſities of *Art* and *Nature* which he deſcribes, I ſhou'd have a more ſatisfactory *Idea* and higher Pleaſure, than 'tis poſſible to receive from the exacteſt Accounts. *Authors* of ſuch diſtinguiſh'd Parts and Perfections cannot be ſtudy'd by a rational and diſcerning *Reader* without very valuable Advantages. Their ſtrong Senſe and manly Thought, cloath'd in the moſt ſignificant and beautiful Language, will improve his Reaſon and Judgment; and enable him to acquire the Art of genteel

teel and ſenſible Writing. For 'tis a moſt abſurd Objection, that the *Claſſics* do not improve your Reaſon, nor enlarge your Knowledge of uſeful Things; but only amuſe and divert you with artificial Turns of Words, and Flouriſhes of *Rhetoric*. Let but a Man of Capacity read a few Lines in *Plato*, *Demoſthenes*, *Tully*, *Salluſt*, *Juvenal*, &c. and he will immediately diſcover all ſuch Objections either to proceed from Ignorance, a deprav'd Taſte, or intolerable Conceit. The *Claſſics* are intimately acquainted with thoſe things they undertake to treat of; and explain and adorn their Subject with ſound Reaſoning, exact Diſpoſition, and beautiful Propriety of Language. No Man in his right Mind would have People to ſtudy them with Neglect and Excluſion of other Parts of uſeful Knowledge and good Learning. No, let a Man furniſh himſelf with all the *Arts* and *Sciences* that he has either Capacities or Opportunity to learn: and he

will ſtill find that Readineſs and Skill in theſe correct and rational *Authors* is not the leaſt ornamental or ſerviceable Part of his Attainments. The Neatneſs and Delicacy of their Compoſitions will be Refreſhment and Muſic after the Toils of ſeverer and harſher Studies. The Brightneſs of their Senſe, and the Purity and Elegance of their Diction, will qualify moſt People, who duly admire and ſtudy their Excellencies, to communicate their Thoughts with Energy and Clearneſs. Some *Gentlemen* deeply read in old Syſtems of *Philoſophy* and the abſtruſer Part of *Learning*, for want of a ſufficient Acquaintance with theſe *Great Maſters* of Style and Politeneſs, have not been able ſo to expreſs their Notions, as to make their Labours fully intelligible and uſeful to Mankind. Irregular broken *Periods*, long and frequent *Parentheſes* and harſh *Tropes* have perplex'd their Notions; and much of their Senſe has lain buried under

under the Confuſion and Rubbiſh of an obſcure and horrid Style. The brighteſt and moſt rational Thoughts are obſcur'd and in a great meaſure ſpoil'd, if they be encumber'd with obſolete and coarſe Words unskilfully plac'd, and ungracefully turn'd. The matchleſs Graces of ſome fine Odes in *Anacreon* and *Horace*, do chiefly ariſe from the judicious Choice of the beautiful Words, and the Delicacy and Harmoniouſneſs of the Structure.

§. 7. Beſides the other Advantages of ſtudying the *Claſſical Hiſtorians*, there is one which *Gentlemen* of Birth and Fortune, qualify'd to manage *Public Buſineſs*, and ſit as Members in the moſt *Auguſt Aſſemblies*, have a more conſiderable Share in than People of meaner Condition. The Speeches of the great Men among the *Greeks* and *Romans* deſerve their peculiar Study and Imitation, as being Maſter-pieces of clear *Reaſoning* and genuine *Eloquence*: The

The *Orators* in the *Claſſics* fairly ſtate their Caſe and ſtrongly argue it: Their Remarks are ſurprizing and pertinent, their Repartees quick, and their Raillery clear and diverting. They are bold without Raſhneſs or Inſolence; and ſevere with good Manners and Decency. They do Juſtice to their Subject, and ſpeak agreeably to the Nature of Things, and Characters of Perſons. Their *Sentences* are ſprightly, and their *Morals* ſound. In ſhort, no part of the Compoſitions of the *Ancients* is more finiſh'd, more inſtructive and pleaſing than their *Orations*. Here they ſeem to exert their choiceſt Abilities, and collect the utmoſt Force of their *Genius*. Their whole *Hiſtories* may be compar'd to a noble and delicious *Countrey* that lies under the favourable Eye and perpetual Smiles of the *Heavens*, and is every where crown'd with Pleaſure and Plenty: But their choice *Deſcriptions* and *Speeches* ſeem like ſome peculiarly fertile

tile and happy *Spots* of Ground in that Countrey, on which *Nature* has poured out her Riches with a more liberal Hand; and *Art* has made the utmoſt Improvements of her Bounty. They have taken ſo much Pains and us'd ſuch Accuracy in the Speeches, that the great Pleaſure they have given the *Reader*, the more they have expos'd themſelves to the Cenſure of the *Critic*. The *Orations* are too ſublime and elaborate, and thoſe Perſons to whom they are aſcrib'd, cou'd not at thoſe Times compoſe or ſpeak them. 'Tis allow'd, that they might not deliver themſelves in that exact Number and Collection of Words which the *Hiſtorians* have ſo curiouſly laid together; but it can ſcarce be deny'd, but the great Men in *Hiſtory* had frequent Occaſions of ſpeaking in public; and 'tis probable that many times they did actually ſpeak to the ſame purpoſe. *Fabius Maximus* and *Scipio*, *Cæſar* and *Cato*, were capable of making as good Speeches as

as *Livy* or *Salluſt*; and *Pericles* was an *Orator* no ways inferior to *Thucydides*. When the Reaſon of the Thing will allow that there was time and room for Premeditation, there is no queſtion but many of thoſe admirable Men in *Hiſtory*, ſpoke as well as they are repreſented by thoſe able and eloquent *Writers*. But then the *Hiſtorians* putting the Speeches into their own Style, and giving us thoſe Harangues in form, which we cannot tell how they cou'd come at, treſpaſſes againſt Probability, and the ſtrict Rules of writing *Hiſtory*. It has always been allow'd to *great Wits* ſometimes to ſtep out of the beaten Road, and to ſoar out of the View of a heavy Scholiaſt. To grant all that is in the Objection; the greateſt *Claſſics* were liable to human Infirmities and Errors; and whenever their forward Cenſurers ſhall fall into ſuch Irregularities, and commit ſuch Faults join'd to ſuch Excellencies, the learned World will not only par-

don

don but admire 'em. We may ſay of that celebrated Speech of *Marius* in *Salluſt*, and others that are moſt attack'd upon this Foot, as the Friends of *Virgil* do in excuſe of his offending againſt *Chronology* in the Story of *Æneas* and *Dido*; that had there been no room for ſuch little Objections, the World had wanted ſome of the moſt charming and conſummate Productions of humane Wit. Whoever made thoſe noble Speeches and Debates, they ſo naturally ariſe from the Poſture of Affairs, and Circumſtances of the Times which the *Authors* then deſcribe, and are ſo rational, ſo pathetic and becoming, that the Pleaſure and Inſtruction of the *Reader* is the ſame. A compleat Diſſertation upon the Uſes and Beauties of the chief Speeches in the *Claſſical Hiſtorians* wou'd be a Work of Curioſity, that wou'd require an able Genius and fine Pen. I ſhall juſt make ſome ſhort Strictures upon two; one out of *Thucydides*, and the other out of *Tacitus*.

The

The Funeral Oration made by *Pericles* upon his brave Countreymen who dy'd in Battel, is full of Prudence and manly Eloquence; of hearty Zeal for the Honour of his Countrey, and wiſe Remarks. He does not laviſh away his Commendations, but renders the Honours of the *State* truly deſirable, by ſhewing they are always conferr'd with Judgment and Warineſs. He praiſes the Dead in order to encourage the Living to follow their Example; to which he propoſes the ſtrongeſt Inducements in the moſt moving and lively manner; from the Conſideration of the immortal Honours paid to the Memory of the Deceas'd; and the generous Proviſions made by the *Government* for the dear Perſons left behind by thoſe who fell in their *Countrey*'s Cauſe. He imputes the greateſt Share of the Merits of thoſe gallant Men to the Excellency of the *Athenian* Conſtitution; which train'd them up in ſuch regular Diſcipline, and ſecur'd to them and their Deſcendents ſuch invaluable

valuable Privileges, that no Man of Senſe and Gratitude, of Publick Spirit and a Lover of his Children, wou'd ſcruple to venture his Life to preſerve 'em inviolable, and tranſmit 'em to late Poſterity. The noble *Orator* in this *Speech* gives an admirable Character of his Countreymen the *Athenians*. He repreſents them as brave, with Conſideration and Coolneſs; and polite and genteel, without effeminacy. They are, ſays he, eaſy to their Fellow-Citizens, and kind and communicative to Strangers: They cultivate and improve all the *Arts*, and enjoy all the Pleaſures of *Peace*; and yet are never ſurpriz'd at the Alarms, nor impatient of the Toyls and Fatigues of *War*. They are generous to their Friends, and terrible to their Enemies. They uſe all the Liberty that can be deſir'd without Inſolence or Licentiouſneſs; and fear nothing but tranſgreſſing the Laws.[k]

[k] *See* Thucyd. Oxon. Ed. lib. 2. p. 103.

Mucian's

Mucian's Speech in *Tacitus*[1] contains many important Matters in a ſmall compaſs; and in a few clean and emphatical Words goes thro' the principal Topics of Perſuaſion. He preſſes and conjures *Veſpaſian* to diſpute the *Empire* with *Vitellius* by the Duty he owes his bleeding *Countrey*; by the Love he has for his hopeful Sons; by the faireſt Proſpect of Succeſs that cou'd be hop'd for, if he once vigorouſly ſet upon that glorious Buſineſs; but if he neglected the preſent Opportunity, by the diſmal Appearance of the worſt Evils that could be fear'd. He encourages him by the Number and Goodneſs of his Forces, by the Intereſt and Steadineſs of his Friends; by the Vices of his *Rival*, and his own *Virtues*. Yet all the while this great Man complements *Veſpaſian*, and pays him Honour, he is cautious not in the leaſt to diminiſh his own Glory: If he

[1] Tacit. Elzevir. Ed. 1634. Hiſt. 2. p. 581, 585.

readily

readily allows him the firſt Rank of Merit, he briskly claims the ſecond to himſelf. Never were Liberty and Complaiſance of Speech more happily mix'd; he conveys ſound Exhortation in Praiſe; and at the ſame time ſays very bold and very obliging Things. In ſhort, he ſpeaks with the Bravery of a *Soldier* and the Freedom of a *Friend:* In his Addreſs there is the Air and the Gracefulneſs of an accompliſh'd *Courtier*; in his Advice the Sagacity and Caution of a conſummate *Stateſman.*

§. 8. Another great Advantage of ſtudying the *Claſſics* is, that from a few of the beſt of them may be drawn a good Syſtem and beautiful Collection of ſound *Morals.* There the Precepts of a virtuous and happy Life are ſet off in the Light and Gracefulneſs of clear and moving Expreſſion; and *Eloquence* is meritoriouſly employ'd in vindicating and adorning *Religion.* This makes deep

Impreſ-

Impreſſions on the Minds of young Gentlemen, and charms them with the Love of Goodneſs ſo engagingly dreſs'd, and ſo beautifully commended. The *Offices*, *Cato Major*, *Tuſculan Queſtions*, &c. of *Tully* want not much of *Epictetus* and *Antonine* in *Morality*, and are much ſuperior in *Language*. *Pindar* writes in an exalted Strain of *Piety* as well as *Poetry*; he carefully wipes off the Aſperſions that old *Fables* had thrown upon the *Deities*; and never ſpeaks of Things or Perſons ſacred but with the tendereſt Caution and Reverence. He praiſes *Virtue* and *Religion* with a generous warmth; and ſpeaks of its eternal Rewards with a pious Aſſurance. A notable *Critic* has obſerv'd, to the perpetual Scandal of this *Poet*, that his chief, if not only Excellency, lies in his moral Sentences. Indeed *Pindar* is a great Maſter of this Excellency, for which all Men of Senſe will admire him; and at the ſame time be aſtoniſh'd at that Man's Honeſty

Honeſty who ſlights ſuch an Excellency; and that Man's Underſtanding, who cannot diſcover many more Excellencies in him. I remember in one of his *Olympic Odes*, in a noble Confidence of his own Genius, and a juſt Contempt of his vile and malicious Adverſaries, he compares himſelf to an *Eagle*, and them to *Crows*: And indeed he ſoars far above the Reach and out of the View of noiſy fluttering Cavillers. The famous *Greek* Profeſſor *Duport* has made an entertaining and uſeful Collection of *Homer*'s Divine and Moral Sayings, and has with great Dexterity compar'd them with parallel Paſſages out of the *inſpir'd Writers*.[m] By which it appears, that there is no Book in the World ſo like the Style of the *Holy Bible* as *Homer*. The noble *Hiſtorians* abound with Moral Reflections upon the Conduct of humane Life; and powerfully inſtruct both by Pre-

[m] Gnomologia Homerica, *Cantab.* 1660.

cepts

cepts and Examples. They paint Vice and Villany in horrid Colours; and employ all their Reaſon and Eloquence to pay due Honours to Virtue, and render undiſſembled Goodneſs amiable in the Eye of Mankind. They expreſs a true Reverence for the eſtabliſhed *Religion*, and a hearty Concern for the proſperous State of their native *Countrey*. *Xenophon*'s memorable Things of *Socrates* is a very inſtructive and refin'd Syſtem of *Morality*; it goes thro' all Points of Duty to God and Man, with great Clearneſs of Senſe and ſound Notion, and with inexpreſſible Simplicity and Purity of Language. The great *Socrates* there diſcourſes in ſuch a manner, as is moſt proper to engage and perſuade all ſorts of Readers: He argues with the Reaſon of a *Philoſopher*; directs with the Authority of a *Lawgiver*, and addreſſes with the Familiarities and Endearments of a *Friend*.

He made as many Improvements in true *Morality*; as cou'd be made by

by the unaſſiſted Strength of *human Reaſon*; nay, he delivers himſelf in ſome Places as if he was enlighten'd by a *Ray* from *Heaven*. In one of *Plato's divine Dialogues*, [n] *Socrates* utters a ſurprizing Prophecy of a *divine Perſon*, a true Friend and Lover of human Nature, who was to come into the World to inſtruct them in the moſt acceptable Way of addreſſing their Prayers to the Majeſty of *God*.

I don't wonder when I hear that ſome Prelates of the *Church* have recommended the ſerious Study of *Juvenal's* moral Parts to their Clergy. That manly and vigorous *Author*, ſo perfect a Maſter in the ſerious and ſublime way of *Satyr*, is not unacquainted with any of the Excellencies of good *Writing*; but is eſpecially to be admir'd and valu'd for his exalted *Morals*. He diſſuades from Wickedneſs and exhorts to Goodneſs, with

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n Dialog. Select. Cantab. 1683. 2d. Alcibiad. p. 255.

Vehemence of Zeal that can ſcarce be diſſembled, and Strength of Reaſon that cannot eaſily be reſiſted. He does not praiſe *Virtue* and condemn *Vice*, as one has a favourable and the other a malignant Aſpect upon a Man's Fortune in this World only; but he eſtabliſhes the unalterable Diſtinctions of *Good* and *Evil*; and builds his Doctrine upon the immovable Foundations of *God* and infinite *Providence*.

His *Morals* are ſuited to the Nature and *Dignity* of an immortal *Soul*; and like it, derive their Original from *Heaven*.

How ſound and ſerviceable is that wonderful Notion in the thirteenth *Satyr*,* that an inward Inclination to do an ill thing is criminal; that a wicked Thought ſtains the Mind with Guilt, and expoſes the Offender to the Puniſhment of *Heaven*, tho' it never ripen into Action! A ſuitable Practice wou'd effectually cruſh the

* V. 208, *&c.*

Serpent's

Serpent's Head; and baniſh a long and black Train of Miſchiefs and Miſeries out of the World. What a Scene of Horror does he diſcloſe, when in the ſame *Satyr* [p] he opens to our View the Wounds and Gaſhes of a *wicked Conſcience!* The guilty *Reader* is not only terriſy'd at the dreadful Cracks and Flaſhes of the *Heavens*, but looks pale and trembles at the *Thunder* and *Lightning* of the *Poet's* awful *Verſe*. The Notion of true *Fortitude* cannot be better ſtated than 'tis in the eighth *Satyr* [q], where he preſſingly exhorts his *Reader* always to prefer his *Conſcience* and *Principles* before his Life; and not to be reſtrain'd from doing his *Duty*, or be aw'd into a Compliance with a villanous Propoſal even by the Preſence and Command of a barbarous Tyrant, or the neareſt Proſpect of Death in all the Circumſtances of Cruelty and Terror. Muſt not a Profeſſor of *Chri-*

[p] v. 192, &c. 210, &c. [q] v. 79, *to* v. 85.

ſtianity be aſham'd of himſelf for harbouring uncharitable and bloody Reſentments in his Breaſt, when he reads and conſiders that invaluable Paſſage againſt Revenge in the abovemention'd thirteenth *Satyr*[r]? Where he argues againſt that fierce and fatal *Paſſion*, from the Ignorance and Littleneſs of that Mind which is poſſeſs'd with it; from the Honour and Generoſity of paſſing by and forgiving Injuries; from the Example of thoſe wiſe and mild Men *Chryſippus* and *Thales*, and eſpecially that of *Socrates*, that undaunted *Champion* and *Martyr* of *Natural Religion*: Who was ſo great a Proficient in the beſt *Philoſophy*, that he was aſſur'd his malicious Proſecutors and Murderers could do him no hurt; and had not himſelf the leaſt Inclination or riſing Wiſh to do them any. Who diſcours'd with that chearful Gravity and graceful Compoſure a few Mo-

[r] v. 181, *&c.*

ments before he was going to die, as if he had been going to take Poſſeſſion of a *Kingdom*; and drank off the poyſonous *Bowl* as a *Portion of Immortality*.

Here I am aware, that upon this Commendation of *Juvenal*, an Objection will be made againſt ſome faulty Paſſages; which I am ſo far from being able to defend, that I think they are not fit to be mention'd. Whence we may learn, that the greateſt *Beauties* in the *Pagan Morals* are mix'd with conſiderable *Blemiſhes*; that they have no Syſtem ſo *pure*, but ſome *Taint* cleaves to it.

Only the *Chriſtian Inſtitution* furniſhes a ſufficient and perfect Scheme of *Morality*, in which there is not the leaſt Mixture of Vice or Folly, nor the leaſt Spot or Blemiſh to ſoil its Purity. *Seneca*, *Epictetus*, *Plutarch*, *Antonine*, *&c.* deliver diviner Doctrines than the *Moraliſts* before them, becauſe they flouriſh'd in Times that afforded better Advantages for the

Improvement of ſuch Studies. The *Morals* of the *Goſpel* had then enlightned and improv'd the World; the *Philoſophers* had learn'd to ſpeak in the Language of St. *Peter* and St. *Paul*; and *Pagan Theology* had dreſs'd her ſelf in many of the Ornaments of *Chriſtianity*.

I ſhall ſubjoin to theſe few Examples of excellent *Morality* in the *Claſſics*, an Obſervation which naturally falls under this Head. And that is, That the beſt *Claſſics* lay down very valuable Rules for the Management of *Converſation*, for graceful and proper *Addreſs* to thoſe Perſons with whom we converſe. They inſtruct their *Readers* in the Methods of engaging and preſerving Friends; and reveal to them the *true Secret* of pleaſing Mankind. This is a large and agreeable *Field*, but I ſhall confine my ſelf to a ſmall Compaſs.

While *Tully*, under the Perſon of *Craſſus*, gives an Account of the Word *ineptus*, or Impertinent, he inſinuates

ſinuates excellent Caution to prevent a Man from rendring himſelf ridiculous and diſtaſtful to Company. Theſe are his Words, "He that either does not "obſerve the proper Time of a Thing, "or ſpeaks too much, or vain-glori- "ouſly ſets himſelf off, or has not a "regard to the Dignity or Intereſt of "thoſe he converſes with, or, in a "word, is in any kind indecent or ex- "ceſſive, is call'd Impertinent". That is admirable Advice in the Third Book of his *Offices* for the prudent and graceful Regulation of a Man's *Diſcourſe* (which has ſo powerful an influence upon the Misfortune or Happineſs of *Life*) that we ſhou'd always ſpeak with that Prudence, Candour and undiſſembled Complaiſance, that the Perſons we addreſs may be perſuaded that we both love and reverence them.

For this Perſuaſion ſettled in their Minds will ſecure their Friendſhip, and create us the Pleaſure of their mutual Love and Reſpect. Every judicious

Reader of *Horace* will allow the juſtneſs of Sir *William Temple*'s Character of him; That he was the greateſt Maſter of *Life*, and of true Senſe in the Conduct of it. Is it poſſible to comprize better Advice in fewer Lines than thoſe of his to his Friend *Lollius*, which I ſhall give you in the *Original?*

Arcanum neque tu ſcrutaberis ullius unquam;
Commiſſumque teges & vino tortus & irâ:
Nec tua laudabis Studia, aut aliena reprendes:
Nec, cùm venari volet ille, poemata panges *.

Horace had an intimate Friendſhip and Intereſt with Men of the chief *Quality* and *Diſtinction* in the *Empire*; who then was fitter to lay down Rules how to approach the *Great*, and gain their Countenance and Patronage?

* Hor. Ep. 18. l. 1. v. 37.

This

This great Man has a peculiar Talent of handſomly expreſſing his Gratitude to his noble *Benefactors*: He juſt puts a due Value upon every Favour, and in ſhort manages that nice ſubject of *Praiſe* with a manly *Grace* and irreproachable *Decency*. How clean is that Addreſs to *Auguſtus* abſent from *Rome*, in the fifth Ode of the fourth Book.

Lucem redde tuæ Dux bone Patriæ;
Inſtar veris enim, vultus ubi tuus
Affulſit populo, gratior it dies,
Et ſoles meliùs nitent.

Here are no forc'd *Figures* or unnatural Rants. 'Tis all ſeaſonable and beautiful, poetical and literally true.

§. 9. The *ſacred Books* themſelves receive Illuſtration from the *Claſſics*, which have numerous parallel Places; and enlarge upon many Cuſtoms and Practices to which they allude.

The learned St. *Paul* was well acquainted with *Heathen* as well as *Jewiſh Authors*; and has inſerted into the *holy Canon* Quotations made from the *Greek Poets*, *Epimenides*, *Menander* and *Aratus*. Nay, many Paſſages in this *divine Author* wou'd loſe the Beauty and Vigour of their Senſe, and ſome not be underſtood at all without the Explications of *Pindar* and *Plato*, or ſome other good Writers; who give Accounts of the painful Exerciſes, long Preparations, and eager Engagements of the Combatants, the ſolemn Sentences of the Judges, the Proclamations of the Heralds, and the Prizes of the Victors at the *Iſthmian* and *Olympic Games*. Out of many ſee the Places below [f], that manifeſtly refer to thoſe famous Games, and are not intelligible without the Knowledge of the Solemnities and Laws which were obſerv'd at the Celebration of them.

[f] 1 Cor. ix. 24. *&c.* Phil. iii. 12, 13, 14. Heb. xii. 1, 2.

But

But to go ſomething farther upon this Head. The *Claſſical* and foreign *Authors* not only illuſtrate the *ſacred Writers*, but they confirm their Truth and ſtrengthen their Authority. Much of the Heathen *Theology* is derived from the Rites of the *Jewiſh Religion*: The moſt remarkable Stories of the *Bible* lie under the Diſguiſe of Pagan Fables, and the *Claſſical Hiſtorians* give Teſtimony to the Veracity of the *Prophets*. The *Claſſical* and *ſacred Writers* agree in their Accounts of the Manners and Cuſtoms of the Eaſtern People. The nobleſt *Writers* of the Heathen World have borrow'd many of their Notions from the *ſacred Philoſophy* of *Moſes*; and enrich'd their Works with the ſound Morals and ſublime Paſſages of the inſpir'd *Penmen*. I have taken pains to make a Collection of theſe Matters, and ſhall without Formality and Niceneſs of Method, preſent my young *Claſſical Scholar* with ſome ſelect Paſſages; ſeveral of which, I be-

lieve, have not been publiſh'd before: By which it may appear, that the *Bible* is the moſt excellent and uſeful Book in the World; and to underſtand its Meaning and diſcover its Beauties, 'tis neceſſary to be converſant in the *Greek* and *Latin Claſſics*. *Homer*'s Notion of his *Gods* deſcending in humane Shape to converſe with Mortals and regulate Affairs below, is copy'd from *God* walking in *Paradiſe* and diſcourſing with our *Firſt Parents*; and from the *Angel*'s viſiting *Abraham* and *Lot* [t]; whence *Jupiter* is by *Ovid* introduc'd thus ſpeaking,

-----ſummo delabor Olympo,
Et Deus humanâ luſtro ſub imagine Terras.

The Calamities of *Tireſias* [u] and others who ſaw the Gods in their Privacies, are deriv'd from thoſe awful

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[t] Gen. xviii. 19. Heb. xiii. 2. *See* Hom. Od. ε'. v. 485. [u] Callima. La. Pal. v. 54.

Paſſages

Paſſages which declare that no Man can ſee *God* and live [w].

The ancient Temple of *Hercules* at *Cales*, a Colony of the *Tyrians* built before the *Temple* of *Solomon*, had all its religious Rites performed after the Cuſtoms of the *Jewiſh Tabernacle*. It was not built of Stones but Wood; Swine were not ſuffered to come near it: Thoſe who approached theſe holy Rites were bare-footed, as *Moſes* was before the *burning Buſh*; wore Linnen Garments, and kept from their Wives during the Courſe of their Miniſtration and Attendance: A perpetual Fire burnt upon the Altar, and no Image or Repreſentation of the *Deity* was to be ſeen. *Arrian* expreſſly affirms, that religious Worſhip was performed in this Temple after the *Phœnician* Manner [x]. *Plato*, whom *Numenius* the *Pythagorean* and *Platoniſt* calls the *Attic Moſes*, gives an Account of the Creation from the Writings of *Mo-*

[w] Exod xxxiii. 20. Judges xiii. 22. [x] Vid. Huetii Demonſtrat. Evangel. Pariſiis 1697. p. 125.

ſes. Ovid upon that Subject expreſſes himſelf in the very Words of the *ſacred Text*. What is his ---- *Rudis indigeſtaq; Moles*, but the *Tohu Vabohu* of that famous *Prophet?* And is not his ---- *Finxit in Effigiem moderantûm cuncta deorum* ---- the ſame as ---- *God* created Man in his own Image?

The *Indian Brachmans* and the *Grecian Philoſophers* agreed in this Doctrine, that all Things were originally faſhion'd and made out of Water: Which comes up exactly to the Account which the moſt ancient and aurhentick *Writer* in the World gives of its Creation. *The Spirit of God mov'd upon the Face of the Waters* [y]. The *New Teſtament Writers* ſay the ſame thing, *By the Word of God the Heavens and the Earth were of old, compos'd or conſtituted of Water* [z]. *Ariſtotle* frequently aſſerts Water to be the Principle of all Things; and indeed many of his Notions are very agreeable to *Moſes* and the *Prophets*;

[y] Gen. I. 2. [z] 2 *St.* Pet. iii. 5.

which

which might proceed partly from his Peruſal of the *Writers* of the *Old Teſtament*, partly from his Converſation with a very wiſe and pious *Jew*, who came upon important Buſineſs to the Court of *Herminas* King of *Atarna* a City of *Myſia*, where *Ariſtotle* liv'd ſome Years, having marry'd that Prince's Niece [a]. The Dove that was ſent out of the *Ark* to diſcover the Abatement of the Waters is mention'd by *Plutarch* in his Piece of the Sagacity of Animals. From hence the Heathens eſteem'd a Dove to be an ominous Bird; and *Apollonius* [b] tells us, that the *Argonauts* let looſe a Dove out of their Ship, that by her Flight they might make tryal whether they ſhould have a happy Paſſage thro' the Streights of the *Symplegades*. Thoſe who have undertaken to explain the Heathen Fables tell us, that *Minos* King of *Crete* was the ſame as

a *See* Prideaux *Connection of* O. *and* N T. part 1. p. 475.

b Οἰωνῷ δὴ πρόσθε πελειάδι πειρήσασθε. Apol. Argon. 2. v. 328.

Moſes;

Moſes; which they prove by ſeveral Reſemblances and near Relations in their Hiſtory. The Mother of *Minos* was a *Phœnician*, and he is ſaid to reign in *Crete*. *Moſes* was King in *Paleſtine*, the Inhabitants of which are in *Hebrew* called *Cerethim*, and ſometimes by the *Greek Interpreters* Κρῆτες.

Theſe Expreſſions in *Homer* [c] and *Horace* [d], that *Minos* diſcours'd with *Jupiter*, and was admitted to his Cabinet Councils, ſeem to be taken from thoſe wonderful Paſſages in *Scripture*, which acquaint us that *Moſes* convers'd with *God* in the *holy Mount*; and that his *infinite Majeſty* ſpoke to that highly favour'd Man Face to Face as a Man ſpeaketh unto his Friend [e].

The Fable of *Baucis* and *Philemon* is nothing but the Relation of *Lot* and his Wife, vary'd by the Licentiouſneſs of *Poetical Fancy*. They are chara-

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[c] Odyſſ. τ'. v. 179.

[d] Ode 1. 28. 9.

[e] Exod. iii. 11.

ſteriz'd as pious and hoſpitable in a debauch'd and barbarous Neighbourhood; they entertain'd *Jupiter* and *Mercury*, were conducted out of the wicked Place of their Abode to the Mountains by thoſe *Gods* who deſtroy'd that profligate People, and overſpread that accurſed Countrey with a ſudden Deluge.

Tacitus gives Teſtimony to the Deſtruction of *Sodom* and *Gomorrah* and the adjacent Places, by a Shower of Fire and Brimſtone; and tells you, that the Countrey was once rich and fertil, but by Light'ning became a burnt and barren Soil, waſh'd upon by a vaſt Lake, that neither produces Fiſh nor feed Fowl; and by its Stench is noiſom to all who dwell near it [f]. The ſame *Hiſtorian*, tho' a virulent Enemy to the *Jews*, does 'em Honour in that Character, that they adore one *eternal* and *unchangeable Deity*; and eſteem it Profaneneſs to have any I-

[f] Tacit. Hiſt. 5. p. 673.

mages

mages in their Temples or Cities. That they deſpiſe the *Gods* of the *Greeks* and *Romans*, lay aſide all Regard for their Countrey, and are hardned againſt the Tenderneſs of Nature and deareſt Relation. Where 'tis plain he muſt mean, when Tenderneſs to their Friends is inconſiſtent with their Duty to *God*. For he owns they bear an inviolable Faith, and have a ready and flowing Compaſſion to their own Countrey and Kindred, when he accuſes them of hoſtile Hatred to all Mankind beſides. This we may obſerve of that famous *Hiſtorian*, that in his Character of the *Jews*, what he deſigns as the fouleſt Diſparagement to them, does even in the Judgment of the beſt and moſt admir'd Heathen *Philoſophers* tend moſt to their Praiſe; and when he thinks he does 'em Honour by allowing they come up in ſome Inſtances to the Pagan Superſtition, he is very near running into Inconſiſtency with himſelf [g]. *Hero-*

[g] Effigiem Animalis, quo monſtrante errorem ſitimque

Herodotus gives this Character of *Apries*, King of *Egypt*, the ſame with *Pharaoh Ophra* in the *Prophets*, that he was ſo intolerably haughty and preſumptuous, as to declare that neither *God* nor Man cou'd diſpoſſeſs him of his Kingdom [h]; which is agreeable with the *Prophet Ezekiel*, who charges him with Pride and Inſolence [i].

And the Terror of his Fall related by the ſame *noble Hiſtorian*, (who ſays he was taken Priſoner to *Amaſis*, carried to the City of *Sais*, and after ſome time of Captivity ſtrangled in his own Palace) ſhews the Completion of *Jeremiah's Prophecy* [k]; *Behold I will give* Pharaoh Ophra *King of* Egypt *into the Hand of his Enemies, and into the Hand of them that ſeek his Life.*

ſitimque depulerant, penetrali ſacravere. Hiſt. 5 p. 671. Judæi mente ſolâ, unumque Numen intelligunt——Igitur nulla ſimulachra urbibus ſuis nedum Templis ſunt. Hiſt. 5. 672. [h] Hiſt. 2. p. 155 [i] Herod. 2. 155. [k] Jerem. xliv. 30.

The

The ſame *Author* acquaints us, that when *Darius* had laid Seige to *Babylon*, the barbarous and inhuman Inhabitants, to make their Proviſions laſt longer, murder'd all their Wives, Siſters, Children and Servants that were uſeleſs for War. Only every Man preſerv'd one of his Wives moſt dear to him, and a Maid-ſervant to do the neceſſary Affairs of the Houſe [l]. Which was a ſignal Completion of that terrible *Prophecy* of *Iſaiah* [m]; *But theſe two things ſhall come to thee in a Moment, in one Day; the loſs of Children and Widowhood; they ſhall come upon thee in their Perfection*------

The Memory of the *Iſraelites* miraculous Paſſage thro' the midſt of the *Red Sea* upon dry Ground, was preſerv'd by the Heathen; as we learn from *Diodorus Siculus* in his third Book [n].

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[l] Herod. 3, p. 220. [m] Iſaiah xlvii. 2.
[n] *See Dr.* Patrick *on* Exod. xiv. 21.

" There

" There is, ſays he, a Tradition a-
" mong the *Ichthyophagi*, who border
" upon the *Red Sea*, which they had
" from their Anceſtors, and was pre-
" ſerv'd unto that Time: How that
" upon a great receſs of the Sea eve-
" ry Place of that Gulf was dry, and
" the Sea falling to the oppoſite Part,
" the Bottom of it appear'd green,
" (from the Weeds, I ſuppoſe, that
" were in it) but returning back with
" a mighty Force, repoſſeſs'd its for-
" mer Place.

'Twas a Cuſtom univerſal among the Eaſtern People to entertain their Gueſts at their Entrance into their Houſes with clear Water and ſweet Oil: So our *Saviour* was entertain'd by the devout Woman: So *Telemachus* and *Piſiſtratus* are entertained at the Court of *Menelaus* [o].

'Twas a Cuſtom amongſt the Eaſtern People to ſtrow Flowers and Branches of Trees in the Way of Con-

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[o] Hom. Od. δ'. v. 48, 49.

querors

querors and great Princes: The People of the *Jews*, who eſteem'd *our Saviour* to be their *Meſſias* and *King*, paid him thoſe Honours. Thus People went before *Xerxes* paſſing over the *Helleſpont*, that burnt all manner of Perfumes on the Bridges, and ſtrow'd the Way with Myrtles [P]. We are inform'd by the *inſpir'd Writers* that the *Philiſtines* hung up the Armour of *Saul* and *Jonathan* by way of *Trophy* in the Temple of their Idol *Dagon*. That this was a common Cuſtom in the Eaſtern Nations, we learn from the *Claſſics*, So *Hector* promiſes that if he ſhou'd conquer *Ajax* in ſingle Combat, he would dedicate his Spoils to *Apollo*. Take the *Hero*'s Vow in Mr. *Pope*'s Tranſlation;

And if Apollo, *in whoſe Aid I truſt,*
Shall ſtretch your daring Champion in the Duſt;

[P] Herod. 7. p. 404.

If

If mine the Glory to deſpoil the Foe,
On Phœbus' *Temple I'll his Arms beſtow.*

The ſame *divine Penmen* of the *Holy Ghoſt* inform us, that Mankind from the Beginning of the World delighted to pay their Devotions and perform their ſacred Rites upon Mountains and in retir'd Groves: The *Claſſic Writers* frequently atteſt this Truth. *Herodotus*, in his firſt Book, ſays of the *Perſians*, That when they offer Sacrifice to *Jupiter*, they aſcend the higheſt Parts of the Mountains, and call the whole Compaſs of the Heavens by the Name of *Jupiter*. *Xenophon*, in his Life of *Cyrus the Great*, ſays of him, that he took Victims and offer'd them to *Jupiter*, the *Sun*, and other *Gods* upon the Heights of the Mountains, according to the Cuſtom of the *Perſian* Sacrifices.

That ſmiting of the Thighs was a Cuſtom with the Eaſtern People in deep

deep Mourning, is plain from these Passages in the *Old Testament* [q]. *Surely after that I was turn'd, I repented, and after that I was instructed, I smote upon my Thigh. Terrours, by reason of the Sword, shall be upon thy Thigh.* The *Heroes* in *Homer* are describ'd as using this Circumstance of Grief among others;

---χὴ ὧ πεπλήγε μηρώ [r].

So in *Xenophon* the brave *Cyrus* smites his Thigh upon receiving the News of the Death of his generous Friend *Abradatas* [s]. 'Tis a frequent Expression in the *divine Writers*, that *God Almighty* forgets the Sins of Nations and particular Persons, when he pardons them upon their Repentance and Reformation [t]; which is a Condescension to the Capacities of Mankind, to signify that God remits the Sin and is

[q] Jer. 31. 19. Ezek. 21. 12. [r] *Il. μ'. v.* 162.
[s] Cyrop. 7. p. 422. [t] Isaiah xliii. 25.

recon

reconcil'd to the Penitent, as certainly as a Man can have no Reſentment of an Injury, which is entirely blotted out of his Memory. *Herodotus*, whoſe Style is likeſt that of the *Bible* of any Proſe-Writer among the *Claſſics*, ſays of *Otanes* General of *Darius*'s Army; "Tho' he kept the "King's Orders in mind, yet he for-"got 'em". *i. e.* He neglected to obey them as if he had forgot 'em [u]. 'Tis apparent from the Hiſtory of *Achan* and *Jonah*, that a whole Community of Men may ſuffer for the crying Guilt of one heinous Offender among 'em. Old *Heſiod* is very expreſs to this Purpoſe,---Πολλάκι καὶ ξύμπασα πόλις κακοῦ ἀνδρὸς ἑπαυρεῖ. *Palæſtria* in *Plautus* [w], after a Storm and Wreck, being expos'd upon the Shoar, expoſtulates with her Gods why they wou'd bring ſuch Calamities upon a Perſon innocent and pious;

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[u] Herod. 3. p. 219. [w] Sed Herile Scelus me ſollicitat, &c. Plaut. Rudens A. 1. S. 3. v. 15.

and

and at laſt concludes, it was the Wickedneſs of her Maſter which rais'd the Storm and ſunk the Ship. The *ſacred Writers* often ſay of *God*, that he knows ſuch Things or Perſons, when by his *Providence* he is pleas'd to make them known to the World, and recommend them with Marks of Favour, *Let me be weigh'd in an even Balance, that God may know mine Integrity* [x].

Pindar has an Expreſſion exactly parallel, Γνώσομαι τὴν ὀλβιαν Κόρινθον [y]. *I will know rich* Corinth, *i.e.* I will make her known in the World, and celebrate her Glories in my Verſe. Thoſe People who join Forces in maintaining *Religion* and the Cauſe of *God* are by a very bold and elevated Figure ſaid to help *God*. *Curſe ye* Meroz, (*ſaid the Angel of the Lord*) *curſe ye bitterly the Inhabitants thereof; becauſe they came not to the Help of the Lord, to the Help*

[x] Job xxxvi 6. [y] Od. 13. 3.

of

of the Lord againſt the Mighty [z]. So the confederate Armies of *Greece* which made War againſt the *Cyrrhæans* and *Acragallidæ*, who had profan'd and ſacrilegiouſly plunder'd the Temple of *Apollo* at *Delphi*, are ſaid by the Orator *Æſchines* [a] to have taken a ſolemn Oath to help the *God* with all their Might and Power. 'Tis not improbable that the Eye-lids of the Morning in the loſty *Poem* of *Job* [b], gave Original to that marvellous Expreſſion in *Pindar* [c], Ἑωΐας Ὀφθαλμὸν ἀντέφλεξε Μήνα.

Virgil's Wings of Lightning reſemble the Royal inſpir'd *Poet*, *He rode upon a Cherub, and did fly; yea, he did fly upon the Wings of the Wind* [d]. Sparks in *Job* are called Children of the Fire [e]. *Pindar* uſes the ſame ſprightly Form of Expreſſion, when he calls Day the bright Daughter of

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[z] Judges v. 23. [a] Adverſus Cteſiphon. p. 68. Oxon. Ed. 1715. [b] Cap xli. v. 18. [c] Od. 3. 36.
[d] Pſalm xviii. 10. [e] Job v. 7.

the Sun [f]. *Homer* often ſays of his *Heroes*, that they are cloathed with Courage and Fortitude [g]; which is the ſtrong and noble *Eloquence* of the *Eaſt*. With what Force and Propriety does the *divine Writer* apply this *Metaphor* to the ever-bleſſed *God! Thou art cloathed with Honour and Majeſty, and covereſt thy ſelf with Light as with a Garment* [h]. To eat Bread, in the *Old* and *New Teſtament*, is to be entertain'd with all proper Proviſions; 'tis us'd in the ſame comprehenſive Senſe in *Herodotus* [i]. The Expreſſion of *Juno* in *Virgil*,—— *Aſt ego quæ divûm incedo Regina*---is the ſame with that of the great *Patriarch*,——*But I go childleſs* [k]. Brethren, in the *Old* and *New Teſtament*, are us'd to ſignify Kinſmen and near Relations: So in *Homer* [l],

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[f] Od. 2. 59. Ἀμφὶ δ' ἄρα Παλλὰς Ἀθήνη. [g] *Il.* ε'. 742. [h] Pſalm civ. 1, 2. [i] Σῖτον αἰρέεσθαι. Herod. 7. p. 420. [k] Gen. xv. 2. [l] *Il.* ό. 545.

'Tis

'Tis likely a profane *Critic* wou'd cavil at the Boldneſs of that Expreſſion in *Scripture*, ------ *Thou feedeſt them with the Bread of Tears, and giveſt them Tears to drink in great Meaſure* [m]; when that in *Ovid* ſo exactly like it, ------ *Rore mero & Lacrymis jejunia pavit* [n], might eſcape his Cenſure, or it may be gain his Applauſe.

Theocritus and *Callimachus* flouriſh'd in the Court of *Ptolemy Philadelphus*, when the *Hebrew Bible* was tranſlated into *Greek*. Out of thoſe ſacred and ſublime *Authors* they ſeem to have borrow'd ſeveral Notions. *Callimachus* repreſents long life as the Reward of *Piety* and *Obedience*, in almoſt the ſame Words which we find in the *Old Teſtament* upon that Subject. "They come not "to their Tomb before a full-ripe "Age [o]." How near in Senſe to

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[m] Pſalm lxxx. 5. [n] Met. 4. v. 263.
[o] Hymn. in Dian. v. 131.

the Promiſe annex'd to the *Fifth Commandment!* How near both in Senſe and Words to that in *Job* [p], *Thou ſhalt come to thy Grave in a full Age, as a Shock of Corn cometh in its Seaſon.* *Theocritus* has enrich'd his *Idylliums* out of *Solomon's divine Paſtoral.*

Ἁδύ τι τὸ στόμα τοι καὶ ἐφίμερος, ὦ Δάφνι, φωνά.
Κρέσσον μεγπομένω τεῦ ἀκουέμεν ἢ μέλι λείχειν [q],

appears much like that Paſſage in the *Septuagint*; Κηρίον ἀποστάζουσι τὰ χείλη σου Νύμφη, μέλι καὶ γάλα ὑπὸ τὴν γλῶσσάν σου [r]. Not to mention other Places ſcatter'd up and down his *Poems*, I ſhall only lay before the *Reader* that Paſſage of the deſpairing Lover, which is a *Paſſion* very tenderly touch'd, and one of the fineſt Turns of Thought in *Theocritus*.

[p] Job v. 26. [q] Id. 8. v. 82, 83. [r] Cant. iv. 11.

—— Ἐνθὰ

----Ἐνθὰ τὸ λᾶος.
Ἀλλὰ ἐγὼν ὅλον αὐτὸ λαβὼν ποτὶ χεῖ-
λος ἀμέλξω,
Οὐδέ κε πὼς σβέσσω τὸν ἐμὸν πόθον [s].

And let him judge whether it be not a ſtrong Probability that it was copy'd from that *great Original*, Ὑδωρ πολὺ ὐ δυνήσεται σβέσαι τὴν ἀγάπην, ἐγ ποταμοὶ ὐ συγκλύσουσιν αὐτήν [t]. The *Gates* of Hell is an Expreſſion which both the *Inſpir'd* and *Claſſical Writers* ſeem to delight in [u]. That upon the Diſſolution of the Body the Soul goes to *God* who gave it, is the Doctrine of *Solomon* and other *ſacred Writers*: *Plato* ſpeaks in the ſame ſound Language, "The *Soul*, which "is an inviſible Being, departs into "ſome excellent, pure, and inviſible "State; the proper Place of Souls; "really to a good and a wiſe *God* [w]."

[s] Id. 23. v. 24, 25, 26. [t] Cant. 8. 7.
[u] Pſalm ix. 13. *Il.* ί, 312. Eurip. Hippol. v. 56.
[w] Phædo, p. 116.

That the *departed Spirits* of pious Men are conducted by *Guardian-Angels* to bleſſed Manſions of heavenly Refreſhment and Happineſs, was the Notion of the *Jewiſh Church*, which *our Saviour* approves and confirms in that moſt moving Parable of *Lazarus*. The ſame Prince of the Heathen Wiſemen affirms, that the Soul, which has led a pure and regular Life on Earth, has Gods for her Guides and Companions; and under their Conduct inhabits a State proper for her [P]. The ſame *wonderful Man* declaring the utter Impoſſibility that any inſolent and unrelenting Offender ſhou'd be conceal'd or protected from the ſtrict Animadverſion of *divine Juſtice*, has theſe remarkable Words, "Thou wilt never be overlook'd or "neglected by it, tho' thou be ſo "ſmall that thou ſinkeſt into the "Depths of the Earth; or ſo loſty "that thou flieſt up into Heaven:

[P] Phædo, p. 167, 168.

"Whether

" Whether thou continueſt here, or " goeſt to *Hades*; or whether thou " be carry'd to a more remote and " terrible Place [y]." Who can read this and not be apt to conclude, that the *Author* had in view thoſe Paſſages, which riſe to the uppermoſt Regions of Sublimity [z]? *Whither ſhall I go from thy Spirit? or whither ſhall I flee from thy Preſence? If I aſcend up into Heaven, thou art there: If I make my Bed in Hell, behold thou art there: If I take the Wings of the Morning, and dwell in the uttermoſt Parts of the Sea; even there ſhall thy Hand lead me, and thy Right-hand ſhall hold me. If I ſay, ſurely the Darkneſs ſhall cover me; even the Night ſhall be Light about me, yea, the Darkneſs hideth not from thee, but the Night ſhineth as the Day: The Darkneſs and the Light*

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[y] Plat. de Leg 10. p. 224.

[z] Pſalm cxxxix. v. 7, &c.

are both alike to thee. In copying from this *Original,* the great Artiſt has trac'd ſome fine Features, and hit ſome agreeable Likeneſs; yet it cannot be deny'd but he has loſt a World of Beauties. 'Tis indeed obvious to obſerve, that in this and innumerable Inſtances, tho' it be a pleaſant and uſeful Entertainment to compare the old *Claſſical Writings* and the *Holy Bible* together; yet the Eloquence of *Greece* and *Rome* never appears with ſuch Diſadvantage, as when 'tis compar'd with the ſuperior and *diviner Sublimity* of the *Prophets* and *Apoſtles.*

The Inſtances we have hitherto produc'd relate chiefly to the *Old Teſtament.* I ſhall now ſhew in a few Words, that the *Claſſical* and foreign Authors, do likewiſe wonderfully atteſt and illuſtrate the Hiſtory and Doctrines of the *New Teſtament.*

Tacitus and *Suetonius* mention our *Saviour Chriſt* and his Crucifixion under

under *Pontius Pilate* [a]. *Julian* the Emperor, (a ſharp and witty Writer) owns our *bleſſed Saviour's* Miracles, and yet undervalues them in ſuch a ſtrange Manner, as reflects the utmoſt Reproach upon his Underſtanding in that reſpect; and ſhews what horrible Darkneſs and Infatuation, Malice and Bigotry, will ſpread upon the brighteſt Mind.

"*Jeſus*, ſays he, did no great "Works, unleſs one can ſuppoſe that "to cure the lame and blind, and "drive out Demons from poſſeſs'd "Perſons by Exorciſms in the Villa"ges of *Bethſaida* and *Bethany* be "great Works." As if commanding the lame and blind to walk and ſee by a Word, and having an abſolute Authority over infernal Spirits, were not infinitely greater and more glorious Inſtances of Power than building the moſt ſtately *Pyramids*, and conquering Millions of arm'd Legions: Since

a. Tacit. Annal. 15. p. 394.

theſe are the Works of mortal Men, thoſe only of *Almighty God.*

St. *Paul*'s Character of the *Athenians*, that they extremely delighted to hear and tell new Things, is confirm'd by their own moſt valuable and authentic *Writers*. *Thucydides* in particular introduces an *Athenian* General boldly telling the People, that they did not give more Credit to what they ſaw with their Eyes, than what they heard; that their Ears were always open to receive Novelty, and that their Curioſity and credulous Temper made 'em liable to be abus'd by the Invention and Flatteries of their ſubtil and inſinuating Orators.

The ſame great *Apoſtle of the Gentiles* charges them with Bigotry and Superſtition; and that the Charge was juſt, we have the Teſtimony of their own *Authors*. *Xenophon* in his Account of the *Athenian State* ſays they obſerve double the Number of Feſtivals in Honour of their *Deities*, to any of their Neighbours of *Greece*.

St. *Paul*

St. *Paul* mentions *Jannes* and *Jambres* as Magicians in the *Egyptian* Court, that vainly oppos'd *Moſes* the Servant of the *High God*. *Pliny*, in the thirtieth Book of his *Natural Hiſtory* [b], mentions two eminent Men under the Names of *Jamnes* and *Jotapes*, who were the Heads of a particular Sect of Magicians.

This Account of *Pliny* illuſtrates the Paſſage of the *Apoſtle*, tho' he makes ſome Variation in the Names, and makes them the Friends and Confederates of *Moſes* and his Countreymen, who were his Opponents and *Egyptians*.

That the *Primitive Chriſtians* ador'd *Chriſt* as *God*, ſung Hymns to his Praiſe in their religious Aſſemblies, and bound themſelves by a *Sacrament* to do no ill Thing, is plain from the Teſtimony of *Pliny* to the Emperor *Trajan* [c]. 'Tis the expreſs Doctrine of the *New Teſtament*, that there ſhall

[b] Cap. 1. [c] Ep. 10, 97. p. 284.

be a general Conflagration of this World, as there has been a Deluge of Waters. *The Heavens and the Earth which are now, by the ſame Word are kept in ſtore reſerv'd unto Fire againſt the Day of Judgment* [d]. And muſt not we ſtand amaz'd at the blind Malice and brutiſh Barbarity of the *Heathens*, who outragiouſly revil'd and perſecuted the *Chriſtians* as Incendiaries and Enemies to Mankind for maintaining this Opinion; which was the Doctrine of their beſt and moſt admir'd *Philoſophers? Seneca, Marc Antonine*, and all the *Stoics* held it. 'Twas a general Tradition of the *Eaſt* and *Weſt*. The *Druids* affirm'd, that Fire and Water muſt once prevail over the World, tho' not finally deſtroy it. We have it plain in *Lucretius*; and *Ovid*'s Paſſage to the ſame Purpoſe is very full,

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[d] 2 *St.* Pet. iii. 7, 10.

Eſſe

Eſſe, quoque in Fatis reminiſcitur affore Tempus,
Quo Mare, quo Tellus, correptaque Regia Cœli
Ardeat——[e].

Tacitus himſelf, tho' a virulent Enemy to the *Chriſtians*, owns that the burning of *Rome*, charg'd upon 'em by the impious *Nero*, was not prov'd againſt 'em, nor at all believ'd [f].

When I read that admirable Paſſage of *Hierocles*, "He only knows "how to pay Honour, who does not "confound the Dignity of the Per-"ſon honour'd, but in the firſt place "offers himſelf a Sacrifice, and frames "his Soul into the divine Image, and "prepares his Mind, as a Temple, for "the Reception of the divine Light [g]", I am diſpos'd to believe that the Heathen *Moraliſt* had been converſant in

[e] Met. 1. v. 256, &c. [f] Annal. 15. p. 294.
[g] In Aur. Car. p. 24. Ed. Camb. *by* Needham.

the

the Writings of the *Disciples* and *Followers* of *Jesus Christ*; who exhort all *Christians* to offer their Souls and Bodies a pure and living Sacrifice to *God* their *Saviour* [h]; who tell them they must be renew'd after the *divine Image* [i]; and warn 'em to preserve their Chastity and Purity with all Diligence, because they are the Temples of the *Holy Ghost* [k].

Philo the *Jew*, a very eloquent and learned *Author*, gives great light to the *New Testament Writers*. That Place in the *Hebrews* which treats of *our Saviour's* being an *High Priest* that had no Sin of his own, only that of others to sacrifice and atone for [l], is exactly parallel'd by that wonderful Passage. Ὁ πρὸς ἀλήθειαν ἀρχιερεὺς καὶ μὴ ψεύδωνυμος ἀμέτοχος ἁμαρτημάτων ἔστιν. And his Notion of the *Logos* and *divine Mediator* between *God* and *Man*, is exactly conformable

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[h] Rom. xii. 1. [i] 2 Cor. iii. 18. [k] 1 Cor. iii. 16, 17. vi. 19. [l] Heb. vii. 26, 27.

to

to what infallible *Authority* delivers to us concerning thoſe *venerable Doctrines*. The *Logos*, ſays he, has this Privilege granted him by his *Father*, that he ſhould ſtand the Μεσὸς Θεοῦ, in the Midſt between *God* and his *Creatures*, that is, an Interceſſor for Mortals with the *Immortal*, a Legate of the Ruler to his Subjects: He is neither begotten as Mortals, nor unbegotten as *God*. He intercedes with *God* that he will not deſtroy his Creature; and aſſures the Creature that the merciful *God* will not lay aſide the Care of his own Work and Creation. St. *Paul* in the firſt Chapter of his ſublime *Epiſtle* to the *Hebrews*, aſſerts, that the Son of *God* is the Brightneſs of his *Father*'s Glory, and the expreſs Image of his *Perſon*; and that by him he firſt created, and ever ſince preſerves and ſuſtains the Frame of the *Univerſe*: Which wonderful Paſſage is illuſtrated by that excellent Remark of *Philo*. Λόγος ἐστὶν εἰκὼν Θεοῦ δι' ἧς σύμπας ὁ κόσμος ἐδη-

ἐδημιουργεῖτο. That a Man cannot attain to the full Knowledge of his Duty, nor be able rightly to diſcharge it without *ſupernatural Aſſiſtance*, and the Directions of *God's Eternal Spirit*, is an important Doctrine in the *ſacred Volumes*, preſs'd and inculcated almoſt in every Page. *Pythagoras*, *Plato*, *Cicero*, and all the approv'd *Moraliſts* in the Pagan World ackowledge the Soundneſs and Neceſſity of this Doctrine. *Xenophon*, in the Concluſion of his *Œconomics*, affirms, that no Man can ſucceſsfully govern Mankind, unleſs he be a divine Perſon; that is, aſſiſted in the Adminiſtration, as well as rais'd to the Honour, by *God*. *Seneca* ſays, a Mind moderate and excellent is mov'd and influenc'd by Celeſtial Power. We learn the wonderful Propagation of *Chriſtianity* from the forenam'd Epiſtle of *Pliny* to his Maſter *Trajan*, from *Suetonius*, *Tacitus*, and *Lucian*.

The

The invincible Courage of the *Primitive Chriſtians*, and their ſteady Adherence to their *Religion*, notwithſtanding all manner of Torments and Death in its moſt formidable Shapes, was the Triumph of their *Cauſe*; and the Aſtoniſhment and Confuſion of their Pagan Perſecutors. *Pliny* is more full upon this Point than any other relating to the *Chriſtians*. The *Royal Philoſopher* takes notice of the *Chriſtian Bravery*; but thro' Miſrepreſentation and Prejudice aſcribes it to Obſtinacy and Sullenneſs of Temper [m]. Their exceſſive Charity and Goodneſs to their Fellow *Chriſtians*, and to their moſt fierce Enemies and Perſecutors, is acknowledged by *Lucian* [n] and *Julian*; and their Example is by the latter of theſe recommended to the Imitation of the Pagans in a Letter to the High-Prieſt of *Galatia*.

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[m] M. Ant. Med. lib. xi. cap. 3. [n] De Morte Peregrini, Tom. ii. p. 566, 567. Ed. Amſtel. 1687.

Their

Their Intereſt with *Heaven* and the Efficacy of their Prayers, is evident from the ſurprizing Victory gain'd by them for the Emperor *Antonine* againſt the *Marcomanni*. 'Twas inſiſted upon by the *Chriſtian Apologiſts* with ſuch Circumſtances of full Aſſurance, as no Men who had either regard to their Safety or Honour wou'd do, if they were not certain they cou'd invincibly prove what they ſo confidently affirm'd [o].

Claudian the Heathen *Poet* takes notice of this Victory obtain'd not by human Force, but the viſible and peculiar Favour of *Heaven*. St. *Auſtin* and ſome other *Chriſtian Writers* [p] have ſpoken of the miraculous Victory of *Theodoſius* againſt the Rebels *Eugenius* and *Arbogaſtes* in ſtrong and triumphant Expreſſions: But what is more to our purpoſe, the forementi-on'd Heathen *Poet* owns the Mira-

[o] Euſeb Eccleſ. Hiſt. 5. cap. 5. Tertul. Apol. cap. 5. Juſtin Martyr, 1 Apol. p. 138. Ed. Grabe, Oxon. 1700.
[p] Sozomen. Eccleſ. Hiſt. 7. cap 24.

cles

cles of this Victory in that fine Addreſs to the *Emperor*.

O nimiùm dilecte Deo, cui fundit ab antris
Æolus armatas hyemes, cui militat Æther,
Et conjurati veniunt ad Claſſica Venti!

CHAP. II.

THoſe Excellencies of the *Ancients*, which I accounted for in the former Chapter, ſeem to be ſufficient to recommend them to the Eſteem and Study of all Lovers of good and polite Learning. And that the young Scholar may ſtudy them with ſuitable Succeſs and Improvement, a few Directions may be proper to be obſerv'd; which I ſhall lay down in this Chapter. 'Tis in my Opinion a right Method to begin with the beſt and moſt approv'd

approv'd *Classics*; and to read those *Authors* first which must often be read over. Besides that the best *Authors* are easiest to be understood, their noble Sense and animated Expression will make strong Impressions upon the young Scholar's Mind, and train him up to the early Love and Imitation of their Excellencies.

Plautus, *Catullus*, *Terence*, *Virgil*, *Horace*, *Ovid*, *Juvenal*, *Tibullus*, *Propertius*, cannot be studied too much, or gone over too often. One Reading may suffice for *Lucan*, *Statius*, *Valerius Flaccus*, *Silius Italicus*, *Claudian*; tho' there will be frequent Occasions to consult some of their particular Passages. The same may be said with respect to the *Greek Poets*: *Homer*; *Pindar*, *Anacreon*, *Aristophanes*, *Euripides*, *Sophocles*, *Theocritus*, *Callimachus*, must never be entirely laid aside; and will recompense as many Repetitions as a Man's Time and Affairs will allow. *Hesiod*, *Orpheus*, *Theognis*, *Æschylus*, *Lycophron*,

phron, *Apollonius Rhodius*, *Nicander*, *Aratus*, *Oppian*, *Quintus Calaber*, *Dionyſius Periegetes*, and *Nonnus*, will amply reward the Labour of one careful Peruſal. *Salluſt*, *Livy*, *Cicero*, *Cæſar* and *Tacitus*, deſerve to be read ſeveral times; and read them as oft as you pleaſe, they will always afford freſh Pleaſure and Improvement. I cannot but place the two *Pliny*'s after theſe illuſtrious Writers: who flouriſh'd indeed when the *Roman Language* was a little upon the Declenſion, but by the Vigour of a great Genius and wondrous Induſtry rais'd themſelves in a great meaſure above the Diſcouragements and Diſadvantages of the Age they liv'd in. In Quality and Learning, in Experience of the World, and Employments of Importance in the Government, they were equal to the greateſt of the Latin *Writers*; tho' excelled by ſome of them in *Language*.

The elder *Pliny*'s *Natural Hiſtory* is a Work learn'd and copious, that enter-

tains you with all the Variety of Nature it ſelf, and is one of the greateſt Monuments of univerſal Knowledge and unweary'd Application now extant in the World. His *Geography*, and Deſcription of Herbs, Trees and Animals, are of great uſe to the underſtanding of all the *Authors* of *Rome* and *Greece*.

Pliny the younger is one of the fineſt Wits that *Italy* has produc'd; he is Correct and Elegant, has a florid and gay Fancy, temper'd with Maturity and Soundneſs of Judgment. Every thing in him is exquiſitely ſtudy'd, and yet in general ſpeaking every thing is Natural and Eaſy. In his incomparable Oration in honour of *Trajan*, he has frequent and ſurprizing turns of true Wit, without Playing and Tinkling upon Sounds. He has exhauſted the Subject of Panegyric, uſing every *Topic* and every *Delicacy* of *Praiſe*. *Herodotus*, *Thucydides*, *Xenophon*, *Plato*, *Demoſthenes*, are of the ſame *Merit* among the *Greeks*.

To

To which, I think, I may add *Polybius*, *Lucian* and *Plutarch*. *Polybius* was nobly born, a Man of deep Thought, and perfect Maſter of his Subject. He diſcovers all the *Myſteries* of *Policy*, and preſents to your view the inmoſt Springs of thoſe Actions which he deſcribes. His Remarks and Maxims have been regarded by the greateſt Men both in *Civil* and *Military* Affairs as *Oracles* of *Prudence*. *Scipio* was his Friend and Admirer, *Cicero*, *Strabo*, and *Plutarch*, have honour'd him with high Commendations; *Conſtantine* the Great was his diligent *Reader*, and *Brutus* abridg'd him for his own conſtant Uſe. *Lucian* is an univerſal Scholar, and a prodigious Wit: He is *Attic* and neat in his Style, clear in his Narration, and wonderfully facetious in his Repartees. He furniſhes you with almoſt all the *Poetical Hiſtory* in ſuch a diverting Manner, that you will not eaſily forget it; and ſupplies the moſt dry and barren Wit with a rich Plenty of Materials. *Plutarch*

tarch is an *Author* of deep Senſe and vaſt Learning; tho' he does not reach his illuſtrious *Predeceſſors* in the Graces of his Language. His *Morals* are ſound and noble, illuſtrated with a perpetual Variety of beautiful *Metaphors* and *Compariſons*, and enforced with very remarkable *Stories* and pertinent *Examples*. In his *Lives* there is a compleat Account of all the *Roman* and *Grecian Antiquities*; of their Cuſtoms and Affairs of Peace and War. Thoſe Writings will furniſh a capable and inquiſitive Reader with a curious Variety of *Characters*, with a very valuable Store of wiſe *Remarks* and ſound *Politics*. The Surface is a little rough, but under lie vaſt Quantities of precious Oar.

Every Repetition of theſe *Authors* will bring the *Reader* freſh Profit and Satisfaction. The reſt of the *Claſſics* muſt by no means be neglected, but ought once to be carefully read over; and may ever after be occaſionally conſulted with much Advantage. The

Grecian

Grecian Classics next in value to those we have nam'd, are, *Diodorus Siculus*, *Dionysius Halicarnassensis*, *Strabo*, *Ælian*, *Arrian*'s Expedition of *Alexander* the *Great*, *Polyænus*, *Herodian*. The Latin are, *Hirtius*, *Justin*, *Quintus Curtius*, *Florus*, *Nepos* and *Suetonius*. We may with a little Allowance admit that Observation to be just, that he who wou'd compleatly understand one *Classic*, must diligently read *all*. When a young *Gentleman* is enter'd upon a Course of these Studies, I would not have him to be discouraged at the Checks and Difficulties he will sometimes meet with: If upon close and due Consideration he cannot entirely master any Passage, let him proceed by constant and regular Reading, he will either find in that *Author* he is upon, or some other on the same Subject, a parallel Place that will clear the Doubt.

The *Greek Authors* wonderfully explain and illustrate the *Roman*. Learning came late to *Rome*, and all

the *Latin Writers* follow the Plans that were laid out before them by the *great Maſters* of *Greece*.

They every where imitate the *Greeks*, and in many Places tranſlate 'em. Compare them together and they will be a Comment to one another: You will by this means be enabled to paſs a more certain Judgment upon the Humour and Idiom of both Languages; and both the Pleaſure and Advantage of your Reading will be double.

In the ſecond *Idyllium* of *Theocritus*,[a] among other Tokens that *Delphis* had forſaken *Simætha*, one was that his Houſe was dreſs'd up with Garlands; which was a certain Sign that he was engaged in a freſh Amour, and was bringing home either a Wife or a Miſtreſs. Such Solemnities were uſual upon both theſe Occaſions. In particular, that it was a Sign that a Marriage was to be celebrated. *Ovid*,

[a] v. 153.

admira-

admirable for his Knowledge and agreeable Deſcriptions of the *Religious* and *Civil* Cuſtoms of the *Greeks* and *Romans*, aſſures us in his Account of the Preparations for the Nuptials of *Perſeus* and *Andromeda*; where we have particular Notice taken of this Circumſtance,

------- *Largis ſatiantur odoribus Ignes,*
Sertaque dependent Tectis ----- [b].

Brodeus has quarrell'd with the common Reading in the ſecond *Epigram* of *Theocritus*, [c]

----- Ὁ καλᾷ σύριγξι μερίσδων
Βυκολικὰς Ὕμνυς -----

where he has peremptorily thrown out μερίσδων, and offer'd Reaſons why μελίσδων ſhou'd take Place. But in my Opinion his Conjecture is ſpoil'd, and the rejected Reading aſcertain'd by the Authority of *Horace*, who in the

[b] Metam. 4. v. 759, 760.
[c] v. 1, 2.

fifteenth Ode of his firſt Book of *Lyrics*,[d] ſeems to have this Paſſage in view,

-----grataque fœminis,
Imbelli Cithara Carmina divides.

which our great *Spencer* imitates. [e]

And all the while moſt heavenly
Melody
About the Bed ſweet Muſic did di-
vide,
Him to beguile of Grief and Agony.

That daring Expreſſion in *Virgil*, *----nec audit currus Habenas*, [f] is a literal Tranſlation of *Pindar*'s Ἅρματα πειθιχάλινα, [g]

Horace in that fine Paſſage, [h]

Ille----Cupido----virentis &
Doctæ pſallere Chiæ
Pulchris excubat in genis.

---

[d] v. 14, 15. [e] Fairy Queen, I. 5. 17. 6. 7. 8.
[f] Geor. 1. v. 514. [g] Pyth. 2. 21.
[h] Car. 4. 13. v. 7, 8.——

has

has borrow'd both the Notion and Expreſſion of *Sophocles*,[i]

Ἔρως -----
Ὃς ἐν μαλακαῖς παρειαῖς,
Νεάνιδ' ἐννυχεύεις.

By a careful Compariſon of the *Greek* and *Latin Writers*, you will ſee how judiciouſly the latter imitated the former; and will your ſelf be qualify'd with greater Pleaſure and Succeſs to read and imitate *both*. By obſerving what Advantages *Virgil* has made of *Homer* in his *Æneid*, and of *Theocritus* in his *Paſtorals*; how cleanly *Horace* has apply'd ſeveral Places out of *Anacreon* and other *Lyrics* to his own purpoſe, you will learn to collect precious Stores out of the *Ancients*; to transfuſe their Spirits into your Language with as little Loſs as poſſible; and to borrow with ſo much Modeſty and Diſcretion, as to make their Riches your

[i] Antigone, v. 794. &c.

own without the Scandal of unfair Dealing. It will be convenient and pleaſant to compare *Authors* together that were *Countreymen* and *Fellow-Citizens*, as *Euripides*, *Thucydides*, *Xenophon*: That were *Contemporaries*, as *Theocritus* and *Callimachus*: That writ in the ſame *Dialect*, as *Anacreon* and *Herodotus* in the *Ionic*; *Theocritus*, *Pindar* and *Callimachus* upon *Ceres* and the Bath of *Pallas*, in the *Doric*: That writ upon the ſame Subject, as *Apollonius*, *Valerius Flaccus* and *Theocritus*, on the Combat of *Pollux* and *Amycus*, and the Death of *Hylas*. *Salluſt*'s polite and curious Hiſtory of *Catiline*'s Conſpiracy, and *Tully*'s four glorious *Orations* upon the ſame Subject, are the brighteſt *Commentaries* upon each other. The *Hiſtorian* and the *Orator* ſcarce diſagree in one Particular; and *Salluſt* has left behind him an everlaſting Monument of his Candor and Impartiality, by owning and commending the *Conſul*'s Vigilance

and

and meritorious Services; tho' theſe two great Men had the Misfortune to be violent Enemies. He that praiſes and honours an Adverſary, ſhews his own Generoſity and Juſtice by proclaiming his Adverſary's eminent Merits. By comparing *Authors* after this Method, what ſeems difficult in one, will be eaſy in another; what one expreſſes ſhort, another will enlarge upon; and if ſome of them do not furniſh us with all the Variety of the *Dialect* and *Idioms* of the Language, the reſt will ſupply thoſe Defects. It will likewiſe be neceſſary for the young Scholar diligently to remark and commit to memory the *Religious* and *Civil Cuſtoms* of the *Ancients*: An accurate Knowledge of them will make him capable to diſcern and reliſh the Propriety of an Author's Words, and the Elegance and Graces of his Alluſions. When St. *Paul* ſpeaks of his ſpeedy approaching *Martyrdom* he uſes this Expreſſion, Ἐγὼ γὰρ ἤδη σπένδο-

μαι,[k] which is an Alluſion to that univerſal Cuſtom of the World, of pouring Wine or Oyl on the Head of the *Victim* immediately before it was ſlain. The *Apoſtle*'s emphatical Word ſignifies ---- Wine is juſt now pouring on my Head, I am juſt going to be ſacrificed to Pagan Rage and Superſtition. That Paſſage of St. *Paul*, *For I think that God hath ſet forth us the Apoſtles laſt, as it were appointed to Death. For we are made a ſpectacle unto the World, and to Angels and to Men*;[l] is all expreſs'd in Agoniſtical Terms, and cannot be underſtood without taking the Alluſion that it manifeſtly bears to the *Roman* Gladiators, which came laſt upon the Stage at Noon, and were mark'd out for certain Slaughter and Deſtruction; being naked with a Sword in one Hand, and tearing one another in Pieces with the other; whereas thoſe who fought the wild Beaſts in the

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[k] 2 Tim. iv. 16. [l] 1 Cor. iv. 9.

Morning,

Morning, were allow'd Weapons Offenſive and Defenſive, and had a Chance to come off with Life. The moſt ancient way of giving Sentence among the *Greeks*, and particularly the *Athenians*, was by black and white Pebbles called Ψῆφοι. Thoſe Judges who put the black ones into an Urn paſs'd Sentence of Condemnation upon the Perſon try'd; and thoſe who put in the white acquitted and ſav'd. Hence we may learn the Significancy and Beauty of our *Saviour*'s Words in St. *John*, *To him that overcometh, I will give a white Stone.*[m] I who am the only Judge of the whole World will paſs the Sentence of Abſolution upon my faithful Servant and the Champions of my *Croſs*; and crown them with the ineſtimable Rewards of *Immortality* and *Glory*. There are innumerable Places, both in the *ſacred Claſſics* and the others, which are not to be underſtood with-

[m] Rev. ii. 7.

out a competent Knowledge of *Antiquities*. I call the *Writers* of the *New Teſtament* the *Sacred Claſſics*; and ſhall in a proper Place endeavour fully to prove that they deſerve the higheſt Character, for the Purity of their Language, as well as the Vigor of their Senſe, againſt the Ignorance of ſome, and the Inſolence of others, who have fallen very rudely upon them with reſpect to their *Style*. Every *Scholar* and every *Chriſtian* is oblig'd to the utmoſt of his Abilities to defend thoſe *venerable Authors*, againſt all Exceptions that may in any reſpect tend to diminiſh their Value. I cannot but be of the Opinion of thoſe *Gentlemen* who think there is Propriety in the Expreſſion, as well as Sublimity in the Sentiments of the *New Teſtament*; and eſteem that Man as bad a *Critic* who undervalues its *Language*, as he is a *Chriſtian* who denies its *Doctrines*.

The

The *Claſſic Scholar* muſt by no means be ſo much wanting to his own Duty, Pleaſure and Improvement, as to neglect the Study of the *New Teſtament*; but muſt be perpetually converſant in thoſe ineſtimable Writings, which have all the *Treaſures* of *divine Wiſdom*, and the Words of *eternal Life* in 'em. The beſt way will be to make them the firſt and laſt of all your Studies, to open and cloſe the Day with that *ſacred Book*, wherein you have a faithful and moſt entertaining *Hiſtory* of that bleſſed and miraculous Work of the Redemption of the World; and ſure Directions how to qualify and entitle your ſelf for the great *Salvation* purchas'd by *Jeſus*.

This Exerciſe will compoſe your Thoughts into the ſweeteſt Serenity and Chearfulneſs; and happily conſecrate all your Time and Studies to *God*. After you have read the *Greek Teſtament* once over with Care and Deliberation, I humbly recommend to your

your frequent and attentive Peruſal theſe following *Chapters*:

St. *Matthew* 5, 6, 7, 25, 26, 27, 28.
St. *Mark* 1, 13.
St. *Luke* 2, 9, 15, 16, 23, 24.
St. *John* 1, 11, 14, 15, 16, 17, 19, 20.
Acts 26, 27.
Romans 2, 8, 12.
1 *Cor.* 3, 9, 13, 15.
2 *Cor.* 4, 6, 11.
Epheſ. 4, 5, 6.
Philipp. 1, 2, 3.
Coloſſ. 1, 3.
1 *Theſſ.* 2, 5.
1 *Tim.* 1, 6.
2 *Tim.* 2, 3.
Philemon.
Heb. 1, 4, 6, 11, 12.
1 St. *Peter* all.
2 St. *Peter* all.
St. *Jude.*
1 St. *John* 1, 3.
Revel. 1, 18, 19, 20.

In this Collection you'll find the *Book of God* written by the *Evangeliſts* and *Apoſtles* compriz'd in a moſt admirable and comprehenſive *Epitome*. A true *Critic* will diſcover numerous Inſtances of every Style in Perfection; every Grace and Ornament of Speech more chaſte and beautiful than the moſt admir'd and ſhining Paſſages of the ſecular *Writers*.

In particular, the Deſcription of *God*, and the future State of *heavenly Glory* in St. *Paul* and St. *Peter*, St. *James* and St. *John*, as far tranſcend the Deſcriptions of *Jupiter* and *Olympus*, which *Homer* and *Pindar* and *Virgil* give us, as the *Thunder* and *Lightning* of the *Heavens* do the Rattling and Flaſhes of a *Salmoneus*; or the eternal *Jehovah* is ſuperior to the Pagan Deities. In all the *New Teſtament*, eſpecially theſe ſelect Paſſages, *God* delivers to Mankind Laws of Mercy, Myſteries of Wiſdom, and Rules of Happineſs, which Fools and Madmen ſtupidly neglect or impiouſly ſcorn;

ſcorn; while all the beſt and brighteſt Beings in the Univerſe regard them with ſacred Attention, and contemplate them with Wonder and tranſporting Delight. Theſe Studies with a ſuitable Chriſtian Practice (which they ſo loudly call for, and ſo pathetically preſs) will raiſe you above all vexatious Fears and deluding Hopes; and keep you from putting an undue Value upon either the *Eloquence* or *Enjoyments* of this World.

That we may ſtill qualify our ſelves the better to read and reliſh the *Claſſics*, we muſt ſeriouſly ſtudy the old *Greek* and *Latin Critics*. Of the firſt are *Ariſtotle*, *Dionyſius Longinus*, and *Dionyſius* of *Halicarnaſſus*: Of the latter are *Tully*, *Horace* and *Quintilian*. Theſe are excellent *Authors*, which lead their *Readers* to the *Fountain-head* of true Senſe and Sublimity; teach 'em the firſt and infallible *Principles* of convincing and moving *Eloquence*; and reveal all the

Myſtery

Myſtery and *Delicacy* of good *Writing*. While they judiciouſly diſcover the Excellencies of other *Authors*, they ſucceſsfully ſhew their own; and are glorious Examples of that Sublime they praiſe. They take off the general Diſtaſtefulneſs of *Precepts*; and *Rules* by their dexterous Management, have Beauty as well as Uſefulneſs. They were, what every true *Critic* muſt be, Perſons of great Reading and happy Memory, of a piercing Sagacity and elegant Taſte. They praiſe without Flattery or partial Favour; and cenſure without Pride or Envy. We ſhall ſtill have a compleater Notion of the Perfections and Beauties of the *Ancients*, if we read the choiceſt *Authors* in our own *Tongue*, and ſome of the beſt Writers of our neighbour Nations, who always have the *Ancients* in view, and write with their Spirit and Judgment. We have a glorious Set of *Poets*, of whom I ſhall only mention a few, which are the chief, *Spencer*, *Shakeſpear*, *Milton*, *Waller*,

Waller, *Denham*, *Cowley*, *Dryden*, *Prior*, *Addiſon*, *Pope*, who are inſpir'd with the true Spirit of their *Predeceſſors* of *Greece* and *Rome*, and by whoſe immortal Works the Reputation of the *Engliſh Poetry* is rais'd much above that of any Language in *Europe*. Then we have *Proſe Writers* of all Profeſſions and Degrees, and upon a great Variety of Subjects, true Admirers and great Maſters of the old *Claſſics* and *Critics*; who obſerve their Rules, and write after their Models. We have *Raleigh*, *Clarendon*, *Temple*, *Taylor*, *Tillotſon*, *Sharp*, *Sprat*, *South*----- with a great many others both dead and living, that I have not time to name, tho' I eſteem 'em not inferior to the *illuſtrious Few* I have mentioned; who are in high Eſteem with all *Readers* of Taſte and Diſtinction: and will be long quoted as bright Examples of good Senſe and fine Writing. *Horace* and *Ariſtotle* will be read with greater Delight and Improvement, if we join with them the

the *Duke* of *Buckingham*'s *Eſſay* on *Poetry*, *Roſcommon*'s Tranſlation of *Horace*'s *Art* of *Poetry*, and *Eſſay* on *Tranſlated Verſe*, Mr. *Pope*'s *Eſſay* on *Criticiſm*, and *Diſcourſes* before *Homer*, *Dryden*'s *Critical Prefaces* and *Diſcourſes*, all the *Spectators* that treat upon *Claſſical Learning*, particularly the juſtly admir'd and celebrated Critic upon *Milton*'s *Paradiſe Loſt*, *Dacier* upon *Ariſtotle*'s *Poetics*, *Boſſu* on *Epic Poetry*, *Boileau*'s *Art* of *Poetry*, and *Reflections* on *Longinus*, Dr. *Felton*'s *Diſſertation* on the *Claſſics*, and Mr. *Trapp*'s *Poetical Prelections*. Theſe *Gentlemen* make a true Judgment and Uſe of the *Ancients*: They eſteem it a Reputation to own they admire 'em and borrow from 'em; and make a grateful Return by doing honour to their Memories, and defending them againſt the Attacks of ſome over forward Wits, who furiouſly envy their Fame, and infinitely fall ſhort of their Merit. I ſhall put an end to this *Eſ-*

ſay,

ſay, after I have recommended a few Books more to the young *Claſſic Scholar*.

Dr. *Potter*'s *Greek Antiquities*, Dr. *Kennet*'s *Roman Antiquities* and *Lives* of the *Poets*, and Mr. *Eachard*'s *Roman Hiſtory*, are Books of excellent Uſe for the underſtanding of the *Greek* and *Latin Authors*; and he who ſtudies 'em carefully will read on without many Difficulties, and have little occaſion for any other Helps of the ſame Nature. Theſe learned and induſtrious *Gentlemen* write in a clear Style and eaſy Method: They have made their Collections with ſo much Care and Judgment, that in their Books there is all the Cheapneſs and Convenience of *Abridgments*; and you ſcarce want any of the Satisfaction of *voluminous Folios*, and coſtly *Treaſures* of *Antiquities*. Here I would fain beg room among the *Claſſics* for three Primitive Writers of the Church, St. *Chryſoſtom*, *Minutius Felix* and *Lactantius*.

Gantius. St. *Chryſoſtom* is eaſy and pleaſant to new Beginners; and has written with a Purity and Eloquence which have been the Admiration of all Ages. This wondrous Man in a great meaſure poſſeſſes all the Excellencies of the moſt valuable *Greek* and *Roman Claſſics.* He has the Invention, Copiouſneſs and Perſpicuity of *Cicero*; and all the Elegance and Accuracy of Compoſition which is admir'd in *Iſocrates*; with much greater Variety and Freedom. According as his Subject requires, he has the Eaſineſs and Sweetneſs of *Xenophon*, and the pathetical Force and rapid Simplicity of *Demoſthenes.* His *Judgment* is exquiſite, his *Images* noble, his *Morality* ſenſible and beautiful. No Man underſtands *human Nature* to greater Perfection, nor has a happier Power of *Perſuaſion.* He is always clear and intelligible upon the loftieſt and greateſt Subject; and ſublime and noble upon the leaſt.

The

The Dialogue of *Minutius* is judicious and elegant, close and perspicuous. The Critics have indeed charged him with want of the *Roman Purity* in some Places; but if he has in a few Passages a little Spice of the *African Dialect*, 'tis the least imaginable. He is full of lively and instructive *Sentences*, which almost equal the Number of the Periods; which *Sentences* naturally result from his Subject, and are neatly interwoven with the Thread and Contexture of his Discourse. He argues with convincing Reason, and rallies with agreeable Satyr and Sharpness. His Wit is true Sterling, solid and bright, of intrinsick Value and unallay'd Lustre. He clears *Christianity* from the vile Aspersions which the Pagan Disputant threw upon it, and retorts his Charge upon his Adversary's Religion with such becoming Vehemence and Evidence of Truth, that he demonstrates himself to be the most dangerous Opponent that cou'd be fear'd against a bad Cause, as well as the

the nobleſt Advocate and ableſt Champion that cou'd be deſir'd for a good one.

Lactantius has ſo much of the Strength and Beauty of the great *Roman Philoſopher* and *Orator*, that he has gain'd the honourable Character of the *Chriſtian Cicero*. No Man writ with equal Purity after the Decay of the *Latin Tongue*; ſcarce any Man ſo like *Cicero* in its State of Perfection. Both the *Chriſtian Apologiſts* underſtand all the Rites and Ceremonies of the *Grecian* and *Roman Religion*; and are perfectly acquainted with all their *Authors*. They happily employ the Arguments of the *Pagan Philoſophers*, the Accounts of their *Hiſtorians*, and the Eloquence of their *Poets* and *Orators* to defend and adorn the *Chriſtian Cauſe*. They turn the Artillery of their Heathen Enemies againſt them; prove their pretended *Gods* to be mere Mortals by the Conceſſions of their moſt zealous *Worſhippers*; and triumph over

Roman

Roman Superſtition by the Force of *Roman Eloquence.*

It were to be wiſh'd that Gentlemen, who write upon moral and divine Subjects in *Latin*, wou'd diligently read and ſtudy theſe two *Chriſtian Writers*, together with *Tully*'s Philoſophical Works; that they might gain to themſelves a Style neatly expreſſive, and ſuitable to the Nature of their Subject.

Some learned Men, not duly conſidering that every Subject has its peculiar Style and Method of Management, have jumbled together the Expreſſions of *Poets*, *Moraliſts*, *Hiſtorians* and *Orators*, with ſuch an odd and unnatural Confuſion, that tho' moſt of the Words, and ſome of the Phraſes and Modes of Speech have been *Roman*, yet the whole Piece has been barbarous. So that by improper Expreſſion and very faulty Language they have loſt the Reputation, and the World the Benefit of good Learning. We have

have in our Language a happy Variety of very excellent Books of *Morality* and *Religion*, which ſhou'd be uppermoſt in our Thoughts and neareſt our Hearts; as, to name a few out of great numbers, Dr. *Scot*'s *Chriſtian Life*, Dr. *Jenkins*'s *Reaſonableneſs* of the *Chriſtian Religion*, Dr. *Stanhope*'s *Commentary* on the *Epiſtles* and *Goſpels*, and his admir'd *Verſion* of the *Imitation* of *Chriſt*, Mr. *Reeves*'s *Apologies*, Dr. *Goodman*'s *Winter-Evening Conferences*, and *Parable* of the *Prodigal*. I cannot but very earneſtly recommend to my young Scholar the *Whole Duty of Man*, Mr. *Nelſon* of the *Feaſts* and *Faſts* of the *Church* of *England*, Biſhop *Pearſon* on the *Apoſtles Creed*, Mr. *Trapp*'s *Diſcourſes* againſt *unſettled Notions* and *want* of *Principles* in *Religion*, and Dr. *Biſſe*'s *Beauty* of *Holineſs* in the *Common Prayer*. The *Whole Duty of Man* will be of wonderful Uſe to form the young Scholar's Style, and ſettle his Morals. The Method and Diviſions of that Book

are

are clear and regular; the Arguments reſiſtleſs, and the Language ſuperlatively pure and unaffected. 'Tis eaſily underſtood by the ignorant, and extremely admir'd by the learned.

In Mr. *Nelſon*'s excellent Book there is a good Account of all the *Eſſential Articles* of *Chriſtianity*, and the *venerable Cuſtoms* of the *univerſal Church*. He was accurately acquainted with the Writings and Lives of the *Primitive Chriſtians*: and expreſs'd their heavenly Zeal and devout Spirit in his *own*. In this *Book*, and the reſt of his *Writings*, you will find the Reading of a judicious *Scholar*, the Piety of a ſerious *Chriſtian*, and the Politeneſs of a fine *Gentleman* happily united. Biſhop *Pearſon* had a wonderful Genius and ſolid Judgment, with an immenſe Collection of Reading and acquir'd Learning thoroughly digeſted and happily apply'd. His plain and maſculine Style fully and adequately expreſſes his noble Senſe, and keeps the true Medium betwixt

betwixt Negligence and Affectation. His Explications and Proofs of the *Articles* of our *holy Faith* are ſo bright and ſtrong, ſo orthodox and compleat, that a judicious *Reader* will ſcarce expect any farther Satisfaction in this *State*.

Mr. *Trapp*'s *divine Diſcourſes* are a glorious Confirmation of the moſt awful Points of *Chriſtianity*, and a vigorous Confutation of the Cavils of the Men of *Latitude* and *Free-Thinking*; the canting Terms by which they varniſh over their Looſeneſs of Notion, and Infidelity. This *Gentleman* has a peculiar Talent fairly and clearly to ſtate his Caſe, and to bring his Argument to an Iſſue in a few clean and choice Periods: His Judgment and Wit are ſo happily temper'd, that his moſt abſtracted Reaſonings are clear and pleaſant; and his Performances in the gayeſt and politeſt Parts of *Learning* are ſubſtantial and rational. As he has the ſeveral very valuable Qualifications of an excellent *Critic*, *Poet*, and *Di-*

vine, in his Writings you will find ſure *Preſervatives* againſt *unſettled Notions* both in *Religion* and *Learning*; and be inſtructed in the fundamental *Rules* and *Principles* of regular *Thinking*, *Writing* and *Living*. Dr. *Biſſe*'s Book is a ſhort, comprehenſive and beautiful *Rationale* on the *Common-Prayer*: which he admires with pious Zeal, and defends with convincing Argument. His ſound Reaſoning and ſelect Reading are enforced and adorned by a pure and emphatical Style, by graceful Turns, and variety of elegant and proper Alluſions. I cannot but here repeat what I ſaid before, of the Advantage of reading the beſt *Authors* ſeveral times over. There muſt needs be Pleaſure and Improvement in a Repetition of ſuch *Writers* as have freſh Beauties in every Section, and new Wonders ariſing in every new Page.

One ſuperficial Reading exhauſts the ſmall Stores of a ſuperficial Writer; but the genuine *Ancients*, and thoſe who write with their Spirit, and after their

their Pattern, are deep and full. An ill-written looſe Book is like a formal Common-place Fop, who has a Set of Phraſes and Stories, which in a Converſation or two are all run over: The Man quickly impoveriſhes himſelf, and in a few Hours becomes perfectly dry and inſipid. But the *old Claſſics*, and their genuine Followers among the *Moderns*, are like a rich natural *Genius*, who has an unfailing Supply of good Senſe on all Occaſions; and gratifies his Company with a perpetual and charming *Variety*.

A

NEW INTRODUCTION TO THE CLASSICS.

The SECOND PART.

CHAP. I.

RHetoric *is the Art or Faculty of Speaking and Writing with Elegance and Dignity, in order to inſtruct, perſuade, and pleaſe.* *Grammar* only teaches Plainneſs and Propriety: *Rhetoric*

toric lays theſe for its Foundation, and raiſes upon them all the Graces of *Tropes* and *Figures*. Elegance conſiſts in the Purity and Clearneſs of the Language. Purity requires choice and proper Words, not foreign, and ſuch as are not yet adopted into the Language you write or ſpeak in; nor obſolete, or ſuch as are grown into diſuſe with polite Gentlemen and Scholars. This is chiefly gain'd by ſtudying the beſt *Authors*, by converſing with refin'd Company, and by frequent and careful Compoſition; To obtain Perſpicuity or Clearneſs, a full Knowledge of our Subject and frequent cloſe Meditation upon it are neceſſary. We muſt likewiſe avoid ambiguous Words, a dry Brevity, a confus'd Length of Periods, and too large a Train of *Metaphors* together. Dignity ariſes from ſublime Thoughts, noble *Tropes* and moving *Figures*. *Tropes* alter and affect ſingle Words: *Figures* affect and enliven whole Sentences. *A Trope is a Word remov'd*

from its firſt and natural Signification, and apply'd with Advantage to another Thing, which it does not originally mean; but only ſtands for it, as it has a Relation to or Connection with it: As in this Sentence, *God* is my Rock. Here the *Trope* lies in the Word Rock; which, 'tis plain, in its primary and proper Senſe ſignifies nothing leſs than the Hope and Truſt Mankind have in that *adorable Being:* Yet becauſe a Rock is firm and immoveable, and a Building founded on it will not ſink, it excites in our Minds the Notion of *God*'s unfailing Veracity, and the ſteady Support which good Men receive from their Dependence on him. The Neceſſity and Uſe of *Tropes* will be made plain in a few Words.

1. No Language furniſhes us with a ſufficient Number of proper and plain Words fully to expreſs all our Thoughts. The *Mind* of Man is of an aſtoniſhing Capacity and Extent, and has a numberleſs Store of Notions; therefore

therefore being often diſtreſs'd for want of allow'd and appropriate Terms to utter her Conceptions in, ſhe turns things all ways; conſiders them in their different Relations; and views them in all their various Aſpects and Appearances: That ſhe may be enabled to declare her Meaning in ſuitable Terms, and communicate herſelf intelligibly and forcibly to Perſons ſhe has Converſation with. When we know not a Man's Name which we have occaſion to ſpeak of, we deſcribe him by his Features, Profeſſion, Habit, Place of Abode, Acquaintance, and other Circumſtances; till by ſuch a Deſcription he is as well known to the People we ſpeak to, as if we had at firſt given him his peculiar Name, and diſtinguiſhing Title.

2. *Tropes* are us'd for the ſake of an agreeable Variety; they divert the Mind, and revive Attention when it begins to flag and be weary. In many Caſes there is an abſolute Neceſſity for the *Writer* or *Speaker* to repeat

the ſame thing ſeveral times; therefore to prevent the Offence which the Repetition of it in the ſame Words might probably give, he carefully diverſifies his Expreſſion, and judiciouſly intermixes plain and figurative Language. So he carries on his *Reader* or *Hearer* with ſuch continual Pleaſure, that he is inſenſible of the Length of the Diſcourſe; and when 'tis concluded, only wiſhes it had been longer. As a Traveller, if he has a good Road and fair Weather, if he be entertain'd as he paſſes along, with variety of Landſcapes, and pleaſant Proſpects of Groves, Meadows, Parks, and fine Houſes, never conſiders or regrets the Length of the Way; but comes in freſh and chearful to his Journey's End. *Tropes* encreaſe the Stores of Language, by exchanging, or borrowing what it has not: 'Tis by the help of *Tropes* that nothing in *Nature* wants a Name.

3. *Tropes* add wonderful Ornament and Emphaſis to a Diſcourſe; and often

ten give the Mind a brighter and ſtronger *Idea* of a Thing than proper Words. We receive much of our Knowledge into the *Mind* by the outward Senſes: And *Compariſons* drawn from Things ſenſible and pleaſant (ſuch as the moſt florid *Tropes* are) come eaſy and agreeable to the *Mind*; as exempting it from that ſevere Study and Application, which is neceſſary for the Diſcovery of thoſe Truths which do not immediately fall under the Notice of our Senſes. Such are the Properties and ſublime Powers of human *Souls*, the Attributes and Majeſty of *Almighty God*; which are in themſelves the moſt venerable Truths in Nature, and of the higheſt Importance to Mankind. A good and beautiful *Trope* often gives us a clearer Apprehenſion of theſe Things, than large Diſcourſes that are obſcur'd and encumber'd by perplex'd Reaſoning, and endleſs Diviſions. Thus 'tis the Cuſtom of the *divine Writers* to deſcribe the *bleſſed God* with human

Shape and Eyes; to put into his Hands all the Inſtruments of War, and to arm him with Thunder and Lightning; that by the Terror of theſe ſenſible and well-known Things they may give Men awful Apprehenſions of his inviſible and reſiſtleſs *Power*; and make laſting Impreſſions upon their Minds. *Virgil* calling the two *Scipio's* the Thunderbolts of War, repreſents the rapid Speed and victorious Progreſs of their Arms with more Emphaſis than all the plain Terms of the *Roman Language* could have done. When to deſcribe the Pleaſantneſs of a rich Harveſt, the *Writer* ſays, the Fields laugh and ſing; he raiſes in the Mind a more gay and delightful Imagination both of the Fruitfulneſs of the Crop, and the Chearfulneſs of the Seaſon, than a long and particular Relation, in the beſt choſen plain Words, cou'd have rais'd. *Tropes* at firſt, in the rude Times of the World, us'd for Neceſſity, were ſoon found to be ornamental, and to give Strength and Graceſulneſs

to the Turn of Men's Thoughts: As Garments firſt put on for the neceſſary Defence of the Body againſt the Severities of the Weather, were quickly found to be ſerviceable to ſet off the comely Proportions, and add to the Dignity of the Body it ſelf.

4. Mankind are mightily pleas'd with a ſeaſonable and ſelect *Trope*, becauſe it expreſſes the Boldneſs and Curioſity of an *Author*'s Fancy, which is not content with Things near and vulgar only; but ſteps out of the common Way to fetch in ſomething noble, new and ſurprizing. By an expreſſive and beautiful *Trope* a freſh Notion is ſtarted to entertain the *Mind*, and yet it is not taken off from the Subject before it; only ſees it placed in a better and ſtronger Light. That the young Scholar may make uſe of *Tropes* ſeaſonable and with advantage, theſe following Directions may be carried in mind.

1. Be

1. Be ſparing and cautious in the Uſe of them, and omit them when they are not, either as plain as proper Words, or more expreſſive. *Tropes* are the Riches of a *Language*, and therefore it will be an Imputation upon a Man to laviſh 'em away without Diſcretion. Too thick a Crowd of them encumber a Diſcourſe, and make it obſcure and heavy; and that is juſt contrary to the Nature and Deſign of *Tropes*; which is to illuſtrate dark Truths, and relieve the labouring Thoughts.

2. Care muſt be taken that *Tropes* hold a Proportion to the *Ideas* intended to be raiſed by them And this may be taken in two Senſes. Firſt, there ought to be an eaſy and unforc'd Relation betwixt the *Trope* and the proper Word it is put for, or the Thing intended to be expreſs'd by it. When there is not this Suitableneſs and Relation, the Expreſſion at beſt will be harſh and unpleaſant; but often barbarous and ridiculous. Such

Was

was that Saying of the *Roman* expos'd by *Tully*------The *Commonwealth* was caſtrated by the Death of *Cato*. The Connection between the *Trope* and the proper Word, ought to be ſo cloſe and evident, that the one cannot be mention'd without raiſing the *Idea* of the other. This Connection is either natural or artificial. *The natural is when the Things expreſs'd by their proper and metaphorical Names naturally reſemble one another.* When 'tis ſaid a Man has Arms of Braſs, that Expreſſion readily and naturally conveys to ones Underſtanding, a Notion of the extraordinary Strength and Firmneſs of that Man's Arms. *The artificial Connection depends upon Uſe and eſtabliſh'd Cuſtom.* The *Turks* are generally eſteem'd a barbarous and cruel People; a rude and unrelenting Perſon is by Cuſtom call'd a *Turk*; and the frequent Uſe of it in this Senſe makes the *Idea* of the Word *Turk* raiſe in the Mind the *Idea* of a rude and unrelenting Man. The other way

way of preſerving the Proportion above-mention'd is, that a *Trope* don't expreſs more or leſs than the Thing requires: That Things capable of Heightening and Ornament be not debas'd and vilify'd by low Expreſſions; nor ſmall Matters over-magnify'd by pompous and ſwelling Words of Vanity. *Euripides* is cenſur'd by *Ariſtotle* for calling Rowing the Exerciſe of the Empire of the Oar; and ſo may *Cato* in *Agellius* for calling a Hill cover'd with Brakes and Thickets, by the Name of a Wart. But if a *Trope* ſeem to be a little harſh, and yet is neceſſary and very ſignificant, you may mollify and ſmooth it by a good *Epithet*, or in few Words without Formality begging the *Reader* or *Hearer* to pardon the Expreſſion.

3. A *Trope* ought to be obvious and intelligible; and therefore muſt not be fetch'd from Things too remote, ſo as to require much Reading and Learning to apprehend it. If a Man,

ſpeaking

ſpeaking of a Houſe of Debauchery, ſays 'tis a dangerous Rock of Youth, the Relation lies plain to an ordinary Capacity: But if he calls it the *Syrtes* of Youth, 'tis far-fetch'd and obſcure, becauſe few know that the *Syrtes* are Sands on the Coaſt of *Afric*, which inevitably ſwallow up all the Ships that fall into 'em.

4. No *Tropes* are to be us'd which convey a ſordid or lewd *Idea* to the Mind. Vile and debauch'd Expreſſions are ſure Marks of an abject and groveling Mind, and the filthy Overflowings of a vicious Heart. He who ſo far forgets the Deſign and Dignity of Speech as to endeavour to poiſon and debauch by it, inſtead of inſtructing in Virtue, and pleaſing Men in order to do them good, acts againſt Reaſon, and all the Decencies and Modeſty of *human Nature*.

To conclude, *Tropes* and *metaphorical* Expreſſions are us'd either for *Neceſſity*, *Emphaſis*, or *Decency*.

cency. For *Neceſſity*, when we have not proper Words to declare our Thoughts; for *Emphaſis*, when the proper Words we have are not ſo comprehenſive and ſignificant; for *Decency*, when plain Language wou'd give Offence and Diſtaſte to the *Reader.*

Chap. II.

Containing a particular Account of the Chief Tropes of Language.

§. 1. *Metaphor is a Trope by which we put a ſtrange Word for a proper Word, by reaſon of its Reſemblance and Relation to it.* All *Tropes* are in ſtrict ſpeaking *Metaphors* or *Tranſlations*; yet *this* is more peculiarly call'd ſo by reaſon of its conſtant Uſe, and peculiar Beauty. But more plainly to diſtinguiſh this particular *Trope* from the general Name,

Name, it may be thus defin'd. *A Metaphor is a Simile or Compariſon intended to enforce and illuſtrate the Thing we ſpeak of, without the Signs or Form of Compariſon.* Thus if we ſay, *God* is a Shield to good Men; 'tis a *Metaphor*, becauſe the Sign of *Compariſon* is not expreſs'd, tho' the Reſemblance, which is the Foundation of the *Trope*, is plain: As a Shield guards him that bears it againſt the Attacks and Strokes of an Enemy; ſo the Providence and Favour of *God* protects good Men from Malice and Misfortunes. But if the Sentence be put thus, *God* is as a Shield to good Men---then it becomes a *Simile* or *Compariſon*. So in ſhort, a *Metaphor is a ſtricter or cloſer Compariſon*; and a *Compariſon a looſer and leſs compact Metaphor*. The *Metaphor* is very vigorous and beautiful in that noble Paſſage of my Lord *Roſcommon*.[a]

[a] *Eſſay on tranſlated Verſe*, v. 51, &c.

-----*who*

-----who did ever in French *Authors ſee*
The comprehenſive Engliſh *Energy?*
The weighty Bullion of one ſterling Line
Drawn in French *Wire wou'd thro' whole Pages ſhine.*

This *Trope* may be taken from any thing which is the Object of any of our Senſes; but that is generally the moſt agreeable and ſprightly, which ariſes from the Senſe of *Seeing*: Becauſe of all the Senſes *Seeing* is the moſt perfect and comprehenſive; the moſt unwearied and inquiſitive; the moſt deſirable and delightful. That is a fine Paſſage of the eloquent *Archbiſhop Tillotſon*,[b] "Piety and Virtue in Perſons of eminent Place "and Dignity are ſeated to great "Advantage, ſo as to caſt a Luſtre "upon their very Place and by a

[b] *Sermons, Folio*, Lond. 1696. p. 45.

"ſtrong

" ſtrong Reflection double the Beams " of Majeſty." This lively way of Expreſſion is of extraordinary uſe in *Deſcriptions* of a conſiderable length; it keeps the Mind pleas'd, and the Attention awake. So if an *Author* is oblig'd to give a large Account of Things plain and of common Obſervation, he muſt raiſe and ennoble them by ſtrong and graceful *Metaphors*.

This Rule that Miracle of Reaſon and Eloquence *Tully* has obſerv'd, in his elaborate Deſcription of the ſeveral Parts of this habitable World in his Books concerning the *Nature* of the *Gods*. So has the *Prince* of *Latin Poetry* in his accurate *Georgics*, where he has made his meaneſt and coarſeſt Subjects fine and admirable by his judicious Uſe of *Metaphors*. The little Affairs of Shepherds and Farmers in his perfect Lines appear with Dignity. His Deſcriptions make the Country a Paradiſe, and his Touch, as a noble *Wit* [c] expreſſes it,

[c] Boileau.

turns

turns every thing into Gold. Thoſe are admirable and very beautiful *Metaphors* when the Properties of rational Creatures are apply'd to Animals, and thoſe of Animals to Plants and Trees: This way of treating a Subject gives Life and Beauty to the whole *Creation*. We receive the ſtrongeſt Pleaſure from thoſe bold and comprehenſive *Metaphors*, which, beſides the Illuſtration of the Subject they are intended to raiſe and improve, convey to us a freſh and a lively *Image*; as that in *Spencer*,

Vile is the Vengeance on the Aſhes cold;
And Envy baſe, to bark at ſleeping Fame.

§. 2. *Allegory is a Continuation of ſeveral Metaphors all thro' the ſame Sentence or Diſcourſe, when one thing is ſaid, and ſomething different is underſtood.*

Did

Did I but purpoſe to embark with thee,
On the ſmooth Surface of a Summer's Sea,
While gentle Zephyrs play with proſp'rous Gales,
And Fortune's Favour fills the ſwelling Sails;
But wou'd forſake the Ship and make the Shoar,
When the Winds whiſtle, and the Tempeſts roar? [d]

The uſe of an *Allegory* is to convey our Meaning under diſguis'd Terms, when to ſpeak it out in plain may not be ſo ſafe, ſo ſeaſonable, or effectual upon the Perſon we deſign to inſtruct by it. 'Tis often likewiſe us'd for Magnificence and Loftineſs, to raiſe Wonder and gratify Curioſity. To prevent Confuſion, and want of Cónſequence and Decorum in a Diſcourſe, an *Allegory* muſt end as it be-

[d] Prior's Henry *and* Emma. p. 187. *of Poems*, Lond. 1711.

gun;

gun; and the ſame *Metaphor* which was choſen at firſt, he continued to the laſt. Several *Allegories* may be brought into one Diſcourſe at a ſmall Diſtance one from another; but every particular muſt be in a Sentence diſtinct from the reſt, entirely of a Piece, and muſt admit nothing foreign. To this may be referr'd *Apologue* or *Fable*, which is aſcribing the Actions, Paſſions and Diſcourſe of Mankind to the irrational and even inanimate Creation, with a deſign to inſtruct and affect People with a uſeful *Moral* dext'rouſly convey'd.

§. 3. *Metonymie is a Trope whereby one Name is put for another, which it may properly ſtand for by reaſon of the near Relation or mutual Dependence there is between both.*

-----*as* Jupiter
On Juno *ſmiles, when he impregns the Clouds,*
That ſhed May-Flowers----- [e]

[e] Milton's Par. Loſt, 4to. 500, 501.

The

The mild and fruitful Showers of *April* have ſuch a certain and ſpeedy influence upon the beautiful Productions of *May*, that by the Flowers any Man underſtands thoſe ſoft Rains which feed and cheriſh them.

By this *Trope* any of the moſt ſignificant Circumſtances or Appendages of a thing are put for the Subject or chief Thing to which they belong, or on which they depend. But I think this *Trope* is us'd with much more Vigour and Advantage in the following Caſes.

1. When the Narration or Counſel ſtands for the Action, and what the *Poet* or *Hiſtorian* deſcribes he is ſaid to do; which is a vehement way of Expreſſion, exceeding the common as much as Action goes beyond Deſcription; and Life excels Painting.

Againſt bold Turnus *the great* Trojan *Arm,*
Amidſt their Strokes the Poet *gets no harm*;

Achilles

Achilles *may in* Epic Verſe *be ſlain*, &c.[f]

2. When the Name of any Relation is put for the Duty which that Relation requires, and the Benevolence and Tenderneſs which may be expected from it. *Anacreon*,[g] ſpeaking of *Money*, ſays, that thro' it there's no longer any ſuch thing as Brethren, or Parents in the World. When the Love of Money is the reigning *Paſſion* in a Man, it baniſhes Humanity; confounds Right and Diſtinction; and tramples upon the moſt ſacred and endearing Relations in Nature.

3. *Rivers*, which contribute ſo much to the Plenty and Pleaſantneſs of a Countrey, are often mention'd by the *Poets* to expreſs the whole Countrey in which they ariſe, or thro' which they take their Courſe.[h] A Branch of the *Metonymie* is *Antono-*

[f] Dryden's Juvenal, Sat. 1. v. 145.
[g] Ode 46. v. 744, 745. Barnes's *Ed.*
[h] *See* Theoc. Idyl. 4. 6. Virg. G. 4. 560, 561.

maſia

maſia or *exchange* of *Names, which puts a ſignificant and emphatical Epithet, Title or Character, for the proper and moſt diſtinguiſhing Name.* The word which is us'd for the principal and moſt proper Name, is either taken from the Perſon's Countrey, Family, Relation, Profeſſion, perſonal Circumſtance, Reſemblance to ſome other Perſon, or from the Virtue or Vice for which he is remarkable. *Sardanapalus* was a Maſter of Debauchery; *Nero* of Cruelty: Therefore to call a very debauch'd Perſon *Sardanapalus*, and a cruel one *Nero*, brands 'em much deeper than barely to call one debauch'd, and the other cruel. The Nearneſs and Connection of the Names is the true Ground and Reaſon of their Exchange. This muſt be carefully obſerv'd, that whenever any *Epithet*, additional *Title*, or other *Denomination*, excludes the proper and primitive *Name*, it ought to ſtart a new Thought at leaſt; and is then com-

pleatly right and highly agreeable, when it carries a fuller Signification, and makes up a ſtronger and more lively *Character*. This *Trope* is of very great Uſe and Extent, gives boundleſs Scope and Liberty to the Fancy; and furniſhes a Man with an unexhauſted Plenty of Notions, and a delightful Variety of Expreſſions.

§. 4. *Synecdoche or Comprehenſion is a Trope which puts the Name of the Whole for a Part, or of a Part for the Whole; a General for a Particular of the ſame kind, or a Particular for a General.* By this *Trope* a round and certain *Number* is often ſet down for an uncertain one. The *Plural* us'd for the *Singular* generally gives an Elevation and Turn of Grandeur to the Diſcourſe.

Leave Earth, my Muſe, *and ſoar a glorious Height,*
Tell me what Heroes *ſlew the gallant* Hector,

Cycnus,

Cycnus, *and* Memnon *terrible in Arms.* [i]

Where 'tis plain the *Poet* only ſpeaks of *Achilles*; but he uſes the *Plural* Number to magnify the Strength and Courage of his *Hero*; and to ſhew that one ſuch brave Man is of more value and importance in War than Troops of common Warriors. The treacherous *Sinon* emphatically uſes the *Plural* for the *Singular*, when he wou'd aggravate his Danger of being ſacrific'd by his Countreymen, and raiſe the Horror of their Preparations for thoſe inhuman Rites,

Ye curſed Swords and Altars which I ſcap'd! [k]

Sometimes a ſingle *collective Word* expreſſes Multitudes with more Clearneſs and Vehemence than *Plurals* wou'd do; as in that Paſſage of *He-*

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[i] Pindar. Iſthmai 3. v. 48.

[k] Virg. Æn. 2. 155.

rodotus.[1] When *Phrynichus* repreſented the Deſtruction of *Miletus* on the Stage, the *Theater* burſt out into Tears. If the Author had ſaid, all the People in the *Theater* burſt out into Tears, who ſees not that the Expreſſion wou'd have been comparatively looſe and languid?

But whether *Plurals* be us'd for *Singulars*, or on the contrary, there is need of Judgment and great Conſideration, to diſcern that the Way of ſpeaking preferr'd to the other be in that Place and upon that Occaſion more proper and beautiful: That it more ſtrongly deſcribe the Paſſion, more agreeably diverſify and adorn the Period, and more effectually contribute to the Surprize and Pleaſure of the *Reader*.

§. 5. *Hyperbole is a Trope that goes beyond the Bounds of ſtrict Truth, in repreſenting Things greater*

[1] Lib. vi. p. 341.

or ſmall r, better or worſe than really they are, in order to raiſe Admiration or Love, Fear or Contempt.

------Camilla
Outſtript the Winds in ſpeed upon the Plain,
Flew o'er the Fields, nor hurt the bearded Grain:
She ſwept the Seas, and as ſhe skim'd along,
Her flying Feet unbath'd on Billows hung. [m]

Human Nature is ſeldom content with Things as they are, but is apt to magnify what it admires to the Height of Wonder; and ſink what it deſpiſes or hates to the loweſt Degree of Contempt. Things great, new, and admirable, extremely pleaſe the *Mind* of Man; but Trifles dreſs'd up in gaudy Ornaments, and a counterfeit Sublime, give the utmoſt Averſion to

---

[m] Dryd. Virg. Æn. 7. *in fine.*

a Man of clear Reaſon and elegant Taſte. Therefore Temper and Judgment are to be us'd in both Branches of this *Trope*, in *Exceſs* and *Defect*; that we neither fly too high, nor ſink too low; that we neither miſapply nor carry too far our Wonders and Praiſes, nor our Contempt and Invectives. For to admire worthleſs Things, and deſpiſe Excellencies, is a ſure Sign of Weakneſs and Stupidity; and in the latter Caſe, of Ill-nature and Malice beſides. There are various Ways of expreſſing an *Hyperbole*: I ſhall name three which ſeem to be the Chief.

1. In plain and direct Terms which far exceed the Strictneſs of Truth.

The Gyant's *lofty Head o'ertops the Clouds.*[n]

2. By *Similitude* or *Compariſon.*

---

[n] Virg. Æn. 3. 620.

It

It ſeems as if the Cyclades *again*
Were rooted up and juſtled in the Main:
Or floating Mountains floating Mountains meet:
Such is the firſt Encounter of the Fleet.[o]

3. By a ſtrong *Metaphor:* As the *Poet* in the Place above-mention'd, inſtead of ſaying that *Camilla* ran very ſwiftly, heightens the Expreſſion, and makes her fly. Two or three of theſe *Tropes* added together raiſe our Wonder and Pleaſure, by carrying up the Diſcourſe to the utmoſt Point of Sublimity. *Pindar* ſpeaking of *Hercules* invading the Inhabitants of *Cos*, ſays, that Hero's Attack upon them was not like Winds, or Seas, or Fire, but like a Thunderbolt; as if the Fury of *thoſe* was leſs, of *this* only equal. There are the ſame Steps and Degrees of ſinking what is to be render'd con-

[o] Dryden's Virgil, Æn. 8. 691, 692.

temptible and ridiculous, as of raiſing what ſhou'd appear great and wonderful. 'Tis a bold *Trope*, and muſt be us'd with Caution and Judgment. In comical Characters and Pieces of Humour and Drollery more liberty is allow'd than in ſerious and grave Subjects. Not only *Plautus* in the Character of *Euclio*,[p] but *Horace* in the Deſcription of his *Miſer*,[q] runs the Matter to a Degree of Extravagance.

§. 6. *Irony is a Trope whereby a Man ſpeaks contrary to his Thoughts, that he may ſpeak with more Force and Advantage.* As when a notorious Villain is ſcornfully complemented with the Titles of a very honeſt and excellent Perſon. The Character of the Perſon *ironically* commended, the Air of Contempt that appears in the *Speaker* or *Writer*, and the Exorbitance of the Commendations, ſuffi-

[p] In Aulularia. [q] Sat. 2. 3.

ciently

ciently diſcover the Diſſimulation. *Milton* repreſents *God Almighty* addreſſing his bleſſed *Son* upon the Revolt of *Lucifer*, and laughing to ſcorn the Attempts of thoſe moſt ungrateful and infatuated Rebels in a very *majeſtic Irony*.

Son! Thou in whom my Glory I behold
In full Reſplendence, Heir of all my Might,
Nearly it now concerns Us to be ſure
Of our Omnipotence! [1]

This Way of Expreſſion has great Force in correcting Vice and Hypocriſy, and daſhing Vanity and Impudence out of Countenance. To dreſs up a ſcandalous Wretch in all the Virtues and amiable Qualities that are directly contrary to the vicious and ugly Diſpoſitions which have render'd him infamous, only makes him exceſſively ridiculous in thoſe Mock-

[1] Parad. Loſt. V. v. 719, &c.

ornaments; and more effectually expoſes him for a publick Mark of Deriſion. Falſe and unmerited Praiſe laſhes an Offender with double Severity, and ſets his Crimes in a *glaring Light*. A lively and agreeable kind of this *Trope* is *ironical Exhortation*: By this when a Man has largely reckon'd up the Inconveniences and Miſchiefs that attend any Practice or way of Living, he concludes with feign'd Encouragement and Advice to act after that Manner, and purſue that very Courſe of Life.

So when *Horace*[f] has beautifully deſcrib'd the Tumults, Noiſe, and Dangers of *Rome*, he cloſes his Deſcription with this drolling Application.

Go now, and ſtudy tuneful Verſe at Rome!

When a dying or dead Perſon is inſulted with Scoffs and *ironical* Tart-

[f] Ep. 2. 2. 67.

neſs 'tis uſually call'd a *Sarcaſm*, which proceeds from Heat of Blood, Eagerneſs of Reſentment, and that Arrogance and Pride which poſſeſſes the Heart of Man upon Victory and Succeſs. Cuſtom has prevail'd, that any keen Saying, which has the true Point of *Satyr*, and cuts deep, is call'd a *Sarcaſm*.

Had Cain *been* Scot, God *wou'd have chang'd his Doom,*
Not baniſh'd him, but have confin'd him home. [v]

§. 7. *Catachreſis or Abuſe is a bold Trope, which borrow the Name of one thing to expreſs another thing; which either has no proper Name of its own, or, if it has, the borrow'd Name is more ſurprizing and acceptable by its Boldneſs and Novelty.* *Milton*'s Deſcription of *Raphael*'s Deſcent from the *Empyreal Heaven*

[v] Cleaveland.

to

to *Paradiſe* affords us a beautiful Example of this *Trope* this laſt way.

-----Down thither prone in Flight
He ſpeeds, and thro' the vaſt Ethereal Sky
Sails between Worlds and Worlds----.[w]

The firſt way of uſing this *Trope* may be illuſtrated by this Inſtance. A *Parricide* is ſtrictly and properly a Murderer of his Father; but there is no appropriate and authoriz'd Name in *Engliſh* for a Murderer of his Mother, Brother, Siſter, *&c.* therefore we call all thoſe bloody unnatural Wretches by the Name of *Parricide*. And tho' at firſt there be a ſeeming Impropriety in the word ſo apply'd; yet upon a little Conſideration, we find that the Senſe runs clear, and the Connection is juſt and obvious. 'Tis no Treſpaſs againſt Reaſon and Propriety of Language to give the ſame

[w] Parad. Loſt. V. v. 266, &c.

odious

odious Name to Monſters, who are involv'd in the ſame enormous Guilt.

By this ſhort Account 'tis plain, that there is a general Analogy and Relation between all *Tropes*, and that in all of them a Man uſes a foreign or ſtrange Word inſtead of a proper one; and therefore ſays one thing, and means ſomething different. When he ſays one thing and means another almoſt the ſame, 'tis a *Synecdoche* or *Comprehenſion*: When he ſays one thing and means another mutually depending, 'tis a *Metonymie*: When he ſays one thing and means another oppoſite or contrary, 'tis an *Irony*: When he ſays one thing and means another like to it, it is a *Metaphor*: A *Metaphor* continu'd and often repeated becomes an *Allegory*: A *Metaphor* carry'd to a great Degree of Boldneſs is an *Hyperbole*; and when at firſt Sound it ſeems a little harſh and ſhocking, and may be imagin'd to carry ſome Impropriety in it, 'tis a *Catachreſis*.

CHAP.

CHAP. III.

Giving an Account of the Nature, Neceſſity, and Uſe of Figures *in general.*

§. 1. *A Figure is a Manner of Speaking different from the ordinary and plain Way, and more emphatical; expreſſing a Paſſion, or containing a Beauty.*

The beſt and moſt lively *Figures* do both. The Impreſſions of Wonder, Love, Hatred, Fear, Hope, *&c.* made upon the Soul of Man are characteriz'd and communicated by *Figures*; which are the *Language* of the *Paſſions*. *God* has planted theſe *Paſſions* in our Nature, to put us upon exerting all our Abilities and Powers to guard our ſelves againſt Miſchiefs and Dangers; and to attain things which are ſerviceable to our Preſervation and Pleaſure.

The

The Soul has ſuch a mighty Command over that curious Organ the human Body, that it can make all the Impreſſions upon it, (while it is in Health and Harmony) whereby all the different *Affections* and *Paſſions* are expreſs'd. It can by its ſovereign Pleaſure ſo move and alter the Blood and Spirits, ſo contract or relax the Nerves, that in Sorrow, a Deadneſs and Heavineſs ſhall make the Countenance lowre: In Anger, a brutal Fierceneſs ſhall enflame the Eyes, and ruffle the Looks into Deformity: In Joy and Chearfulneſs, a ſprightly Gaiety ſhall ſmile in the Eye, and enliven every Feature. The Soul likewiſe tunes the *Organs* of Speech, and ſets 'em to that *Key* which will moſt effectually expreſs her preſent Sentiments. So that in Joy, the Voice ſhall be tender, flowing and rapturous; in Anger, ſhrill, eager, and full of Breaks; in Fear, low, confus'd, and ſtammering.

§. 2. The

§. 2. The *Neceſſity* of *Figures* may appear from the following Reaſons.

1. Without *Figures* you cannot deſcribe a Man in a *Paſſion*; becauſe a Man in a cool and ſedate Temper, is quite another thing from himſelf under a Commotion and vehement Diſturbance. His Eyes, his Motions and Expreſſions are entirely different; and why ſhou'd not the *Deſcription* of him in ſuch contrary Poſtures be ſo?: Nay; the ſeveral *Paſſions* muſt be as carefully diſtinguiſh'd as a State of Indolence and Tranquillity from any one *Paſſion*. For inſtance, the ſame *Hector* taking leave of his Lady and only Son, and after purſuing the *Greeks* with Fire and Sword to their Ships, muſt be painted with very different Colours. *There* he muſt lay aſide all the Fierceneſs and Terrors of the *Warrior*, and appear with all the Condeſcenſion and Goodneſs of a tender *Husband* and indulgent *Father*.

Here

Here he muſt reſume all his military Ardour; a noble Rage muſt ſparkle in his Face, and his very Smiles muſt be terrible.

If *Writers* and *Speakers* deſire to affect their *Readers* and *Hearers*, they muſt not only appear to be concern'd, but muſt really be ſo.

When a Man is vehemently mov'd with the *Paſſion* which he wou'd inſpire other People with, he ſpeaks with Spirit and Energy; and will naturally break out into ſtrong *Figures*, and all the ſuitable and moving Expreſſions of an undiſſembled Eloquence. Unlearn'd People in Grief, Anger, Joy, *&c.* utter their *Paſſion* with more Vehemence and Fluency, than the moſt learn'd, who are not heartily intereſted in the Matter, nor throughly warm'd with the *Paſſion* which they deſcribe. What the Speaker is, for the moſt part the Audience will be: If he be zealouſly concern'd, they will be attentive; if he be indifferent, they will be perfectly careleſs and cold.

cold. Fire kindles Fire; Life and Heat in the Speaker, enliven and inſpirit the Reader. As we ſee by common Experience, that one very gay and pleaſant Perſon propagates his chearful Humour where-ever he comes; and gives a Vivacity to a whole Company. So on the contrary, a ſour and ſullen Wretch damps the Livelineſs of all about him, and infects them with his own melancholy and gloomy Temper.

3. *Figures* are highly ſerviceable to clear difficult Truths; to make a Style pleaſant and pathetical; and to awaken and fix Attention. But of this more in our particular Accounts of the *Figures* themſelves.

§. 3. I ſhall now only mention ſome of the Directions which are given by our great *Maſters* for the prudent and proper Uſe of *Figures*.

1. Let your Diſcourſe always be founded upon Nature and Senſe, ſupported with ſtrong Reaſon and Proof; and

and then add the Ornaments and Heightning of *Figures*. A Man of clear Underſtanding will deſpiſe the Flouriſh of *Figures*, that has not ſolid Senſe; and Pomp of Words, that wants Truth and Subſtance of Things. The regular way is to inform the *Judgment*, and then to raiſe the *Paſſions*. When your *Hearer* is ſatisfy'd with your Argument, he is then at leiſure to indulge his *Paſſions*; and your Eloquence and pathetical Addreſs will ſcarce fail to have Power and Prevalence over him.

2. Be ſparing in the uſe of *Figures*. A *Paſſion* deſcrib'd in a Multitude of Words, and carry'd on to a diſproportionate length, fails of the End propos'd, and tires inſtead of pleaſing. Contract your Force into a moderate Compaſs; and be nervous rather than copious: But if at any time there be occaſion for you to indulge a Copiouſneſs of Style, beware it does not run into Looſeneſs and Luxuriance.

3. *Fi-*

3. *Figures* muſt not be over-adorn'd, nor affectedly labour'd, and rang'd into nice and ſcrupulous Periods. By Affectation and Shew of Art, the *Orator* betrays and expoſes himſelf; and 'tis apparent, that he is rather ambitious to ſet off his Parts and Wit, than that he expreſſes his ſincere Concern and *Paſſion*. His Hearer will deſpiſe him as a Trifler, and hate his Hypocriſy, who attempts to delude him with falſe Reaſoning; and perſuade him to the Belief of what he himſelf does not believe. Therefore he will ſtand upon his Guard againſt a Man whom he ſuſpects to have Deſigns upon him; and who propoſes to triumph over his Weakneſs. Sprightlineſs of Thought and Sublimity of Senſe moſt naturally produce vigorous and tranſporting *Figures*; and moſt beautifully conceal the Art, which muſt be us'd in clothing them in ſuitable Expreſſions. The Thought is ſo bright, and the Turn of the Period ſo eaſy, that the *Hearer* is not

not aware of their *Contrivance*, and therefore is more effectually influenc'd by their *Force*.

CHAP. IV.

Giving a particular Account of the chief and moſt moving Figures *of Speech.*

§. 1. *EXclamation is a Figure that expreſſes the breaking out and vehemence of any Paſſion.*

O unexpected Stroke, worſe than of Death!
Muſt I thus leave thee, Paradiſe? *Thus leave*
Thee, native Soil; theſe happy Walks and Shades
Fit Haunt of Gods![a]

a Milton's Parad. Loſt, II. v. 268, &c.

Some

Some *Figures* are the proper *Language* of ſome particular *Paſſions*; but *this* expreſſes them all. 'Tis the Voice of *Nature* when ſhe is in Concern and Tranſport. The Soul being vehemently mov'd raiſes the animal Spirits; which paſſing thro' the Chanels of the Body flow into the Muſcles that are about the Organs of the Voice, and ſtraiten the Paſſage of the Words; ſo that the *Paſſion* preſſes them out with greater Force and Impetuouſneſs. The Paſſion of *Andromache*, upon the News of her *Son*'s being ſentenc'd to be thrown from a Precipice and daſh'd in pieces, and that of *Hecuba* upon the view of his mangled Body, are as maſterly Touches as any in *Euripides*:[b] On that Occaſion the *Tragic Muſe* put on her Robe of deepeſt Mourning, and deplor'd the untimely and cruel Fate of the *Royal Innocent* in the tendereſt and moſt melting Strains of Sorrow.

---

[b] Troades, 735, &c. 1167, &c.

§. 2. *Doubt* expreſſes the Debate of the Mind with it ſelf upon a preſſing Difficulty. A Man in a ſevere Strait and Perplexity firſt takes up one Reſolution, and then lays it aſide; after thinks another Method more convenient, and then changes again. He is toſs'd to and fro with ſtrong Tides of *Paſſion*; and at laſt, after terrible Struggles, ſcarce fixes upon a final Determination. Thus *Dido* upon the Departure of her *Lover*.

What ſhall I do? What Succour
can I find?
Become a Suppliant to Hiarba's
Pride?
And take my Turn to court and
be deny'd?
Shall I with this ungrateful Tro-
jan *go?*
Forſake an Empire, and attend a
Foe?

Then

Then ſhall I ſeek alone the churliſh
Crew;
Or with my Fleet their flying Sails
purſue?
Rather with Steel thy guilty Breaſt
invade,
And take the Fortune thou thy
ſelf haſt made. [c]

This *Figure* keeps the Soul in eager *Attention*, and moves all her Tenderneſs and Compaſſions for an unhappy Sufferer.

§. 3. *Correction is a Figure whereby a Man earneſtly retracts and recals what he had ſaid or reſolv'd.*

--------First and laſt
On me, me only, as the Source and
Spring
Of all Corruption, all the' blame
lights due:
So might the Wrath! Fond Wiſh!
cou'dſt thou ſupport

---

c Dryd. Virg. Æn. 4.

That

That Burthen, heavier than the
Earth to bear;
Than all the World much heavier[d]*?*

When what an *Author* had ſaid appears too much, he abates it by correcting himſelf, and uſing ſome leſſening Expreſſion. What is it then can give Men the Heart and Courage, but I recal that Word, becauſe it is not true Courage, but Foolhardineſs, to outbrave the Judgments of *God*[e]? When what has been ſaid appears too little, he ſtrengthens the Expreſſion, and enlarges the Thought. *This* was a great Trouble to me, but *that* much more, that before my Face they thus entertain'd, careſs'd, and kiſs'd my Enemy: My Enemy, did I ſay? Nay, the Enemy of the Laws, the Courts of Juſtice, of Peace, his Countrey, and all good Men[f]. An *Author* thus correcting and checking himſelf, prevents Cavils and Objecti-

[d] *Adam* in *Milt.* Par. Loſt. X. 851, &c.
[e] Tillotſon. [f] Cicero.

ons; and by the unexpected Quickneſs of the Recollection and Turn, pleaſingly ſurprizes the *Reader*, and all of a ſudden fires him with his own *Paſſion*. The Height of this *Figure* is when a Perſon having lately declar'd an Inclination to a Thing, preſently rejects it with Horror, and vows againſt it with Imprecations.

But may I firſt in op'ning Earth ſink down,
Or to the loweſt Hell be Thunder-thrown,
In Night's eternal Shades ſhut up beneath,
E'er I my Honour wound, or break my Faith [g] *!*

§. 4. *Suppreſſion is a Figure whereby a Perſon in Rage, or other Diſturbance of Mind, ſpeaks not out all he means, but ſuddenly breaks off his Diſcourſe.*

---

[g] Dido in Lauderdale's Virg. Æn. 4.

The

The Gentleman in *Terence*, extremely incens'd againſt his Adverſary, only accoſts him with this abrupt Saying, *Thou of all!* The Exceſs of his Indignation and Rage choaked the Paſſage of his Voice, and would not ſuffer him to utter the reſt. But in theſe Caſes, tho' the Diſcourſe is not complete, the Meaning is readily underſtood; and the Evidence of the Thought eaſily ſupplies the Defect of Words.

Suppreſſion ſometimes proceeds from Modeſty, and Fear of uttering any Word of ill and offenſive Sound.

§. 5. *Omiſſion is when an Author pretends, that he conceals and omits what he declares.* I do not mention my Adverſary's ſcandalous Gluttony and Drunkenneſs; I take no Notice of his brutal Luſts; I ſay not a Syllable of his Treachery, Malice, and Cruelty. In eager *Paſſion* and Conteſts variety of Arguments crowd into a Man's Thoughts; but he is ſo mov'd

and diſturb'd, that he cannot regularly enlarge upon them. Beſides, he has ſome Fear, that if he ſhould ſay all his Indignation wou'd dictate, he might treſpaſs upon the Patience of his *Hearers*; therefore he only gives ſhorter Hints, and pretends that Time and Reverence for them will not allow him to be more copious and expreſs. This *Figure* is ſerviceable to an *Orator* in propoſing his weaker Arguments; which yet he knows lie more level to the Capacities of ſome part of his *Audience*; which he deſires to have an Intereſt in. Therefore he does not quite omit them, becauſe they may make Impreſſions on thoſe People to his Advantage: And yet he mentions them with an Air of Modeſty and Caution, leſt he ſhould diſguſt another part of his *Audience*, to whom they don't appear of equal Force and Conviction.

This *Figure* is related to the *Irony*. *Tully* in his firſt *Oration* againſt *Catalin.* points it at that *Monſter* with a juſt Severity and Satyr. What?

What? When upon the Death of your former Wife you had made room in your Houſe for a new Marriage, did not you enhance and conſummate that *Deed* of *Horrour* with another piece of *Wickedneſs* monſtrous and incredible? Which I paſs by, and am willing it ſhou'd be ſuppreſs'd in Silence, leſt it ſhould be thought either that ſuch an outragious Impiety cou'd be committed in this *City*; or if committed, cou'd be carried off with Impunity.

§. 6. *Addreſs or Apoſtrophe is when in a vehement Commotion a Man turns himſelf on all ſides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves and Rivers.*

O Woods, O Fountains, Hillocks, Dales and Bowers!
With other Echo late I taught your Shades.

To anſwer, and reſound far other Song [h].

When the *Paſſion* is violent, it muſt break out and diſcharge itſelf. By this *Figure* the Perſon mov'd deſires to intereſt *univerſal Nature* in his Cauſe; and appeals to all the *Creation* for the Juſtneſs of his Tranſport. *Adam*'s Morning Hymn in [i] *Milton* is a Chain and Continuation of the moſt beautiful and charming *Apoſtrophes*; 'tis an aſtoniſhing Flight of *Poetry* in Imitation of the *inſpir'd Writers*; and can ſcarce be outdone by human Wit.

When the *Poets* addreſs a *Muſe* or ſome divine Power to aſſiſt and direct them, this kind of *Apoſtrophe* or poetical Prayer is called *Invocation*. By which they gain eſteem both to their Perſons and Poems: *They* are look'd upon as favour'd, their *Poems* as inſpir'd, by *Heaven*. In the Progreſs of

[h] Adam *in* Milt. Par. Loſt. 10. 862, &c.
[i] Par. Loſt. v, 153, &c.

their

their Poems they often repeat theſe pious *Addreſſes*; eſpecially when a Difficulty ariſes that ſurmounts human Power; or a Secret is to be reveal'd that cou'd not be found out by human Sagacity. Theſe *Invocations* repeated at ſeaſonable Diſtances, and upon Occaſions that require 'em, diverſify the Manner of the Style, refreſh the Reader after a long Narration, and gratify him with Change and Novelty.

A Species of this *Figure* I take *Communication* to be; *when the Speaker applies to his Judges and Hearers, and entreats their Opinion upon the Queſtion in debate.* By this a Man declares his hearty and unfeign'd Concern for his Cauſe; and pays Deference and Honour to thoſe he addreſſes. They are pleas'd with his Modeſty and Submiſſion, and ſo inclin'd to hear and judge with Favour. There is a ſort of *Communication* ſomething different from this, *when a Perſon excuſes his Conduct,*

gives Reaſons for it, and appeals to thoſe about him, whether they be not ſatisfactory.

What ſhould I do? While here I
was enchain'd,
No Glimpſe of God-like Liberty
remain'd:
Nor could I hope in any Place but
there,
To find a God *ſo preſent to my*
Pray'r [k].

§. 7. *Suſpenſion begins and carries on a Period or Diſcourſe in ſuch a Manner as pleaſes the Reader all along; and keeps him in Expectation of ſome conſiderable thing in the Concluſion.* With what infinite Sweetneſs does *Eve* carry on, with what grateful Surprize cloſe up that rapturous Speech to *Adam*, worthy an Inhabitant of *Paradiſe*, and the *State* of *Innocence*?

---

k Dryd. Virg. Eclog. 1.

Sweet

Sweet is the Breath of Morn, &c.
But neither Breath of Morn when
ſhe aſcends
With Charm of earlieſt Birds, nor
riſing Sun
In this delightful Land, nor Herb,
Fruit, Flower,
Gliſtring with Dew, nor Fra-
grance after Showers,
Nor grateful Evening mild, nor
ſilent Night
With this her ſolemn Bird, nor
walk by Noon,
Nor glitt'ring Starlight ------ with-
out thee is ſweet [1].

This beautiful *Figure* makes People attentive; and when 'tis perfect, as here, amply rewards the cloſeſt Attention. Great Care muſt be taken that the Expectation which is rais'd be not diſappointed? For nothing is more vain and contemptible than to

[1] Milt. Par. Loſt. 4. v. 641, &c.

promiſe much and perform nothing to uſher in an arrant Trifle with the Formality of Preface and ſolemn Preparation.

Inverſion is a Branch of this lively *Figure: Which is when the plain Order of a Sentence is advantagiouſly tranſpos'd, to give Vigour and Variety to it; and to keep the Mind in an agreeable Suſpence, and Expectation of a marvellous Turn and Concluſion.*

'Tis a conſiderable *Beauty* and *Grace* of *Speech* either in *Verſe* or *Proſe*, when we have it from an able *Genius*.

That *Inverſion* in the beginning of *Virgil*'s eighth *Paſtoral* is brought in by the excellent *Archbiſhop* of *Cambray* as compleat.

Paſtorum Muſam, Damonis & Alphesiboei,
Immemor herbarum quos eſt mirata juvenca,
Certantes, quorum ſtupefactæ carmine Lynces;

Et

Et mutata ſuos requierunt flumina curſus;
Damonis Muſam dicemus & Alphesiboei.

Take away this *Inverſion*, ſays that great and good Man, and place the Words in the Order of Grammar, and you'll take away all their Motion and Majeſty, their Grace and their Harmony.

§. 8. *Interrogation is when the Writer or Orator raiſes Queſtions and returns Anſwers; not as if he was in a Speech or continu'd Diſcourſe, but in Dialogue or Conference with his Reader, Auditor or Adverſary.*

Tell me, will you go about and ask one another what News? What can be more aſtoniſhing News than this, that the *Man* of *Macedon* makes War upon the *Athenians*, and diſpoſes the Affairs of *Greece*? Is *Philip* dead? No; but he's ſick. What ſig-

nifies it to you whether he be dead or alive? For if any thing happen to this *Philip* you'll immediately raiſe up *another* [m]. All this deliver'd without *Interrogation* had been faint and ineffectual; but the Suddenneſs and Fervor of Queſtion and Anſwer imitates the Tranſport of *Paſſion*; makes the Diſcourſe to ſound with Probability, and to be heard with Attention. What is ſaid after ſuch a warm and eager Manner does not ſeem the Effect of Study and Premeditation, but the natural Reſult and Effuſion of a Man's unfeign'd Concern. The *Orator* conceals his Art and Deſign, and ſo gains the Eſteem of the *Audience* for his Sincerity and Heartineſs; they lie open to him, and are carry'd along with the Torrent of his *Paſſion*, and reſiſtleſs Eloquence. Scarce any *Paſſion* can be nam'd but may be put into the Form of *Interrogation*, and

[m] Demoſthenes *quoted by* Longinus.

may appear with Beauty and Advantage in it.

Expoſtulation is nearly related to this vigorous and preſſing *Figure*: Whereby the injur'd Perſon urges the Offender with all the proper Queſtions he thinks can be propos'd, and pleads with him from all the Topics of Reaſon; that he may convince him of his Injuſtice, and make him aſham'd of his Folly and Ingratitude; that he may beat him off his Excuſes and Pleas of Abatement, that he may reduce him to an ingenuous Promiſe and ſteady Reſolution for the future to obſerve his Duty.

For what have you left unattempted, what have you eſteem'd ſacred theſe late Days? What Names ſhall I beſtow on this Aſſembly? Shall I call you Souldiers? who have beſieg'd your *General* and *Emperor*'s Son with Trenches and Arms. *Citizens?* who ſo contemptuouſly inſult the Authority of the *Senate*. Nay more, you have even violated the Rights of E-

nemies,

nemies, the Sacredneſs of Embaſſadors, and the Law of Nations [n].

§. 9. *Prevention is when an Author ſtarts an Objection, which he foreſees may be made againſt any thing he affirms, deſires or adviſes to; and gives an Anſwer to it.*

What then remains? Are we depriv'd of Will?
Muſt we not ask for fear of asking Ill?
Receive my Counſel and ſecurely move;
Intruſt thy Fortune to the Powers *above.*
Leave God *to manage for thee, and to grant*
What his unerring Wiſdom ſees thee want [o].

---

n Germanicus *in his noble Speech to his mutinous Soldiers,* Tacit. Annal. 1. 27, &c. *See alſo* Scipio's *noble Speech to the Mutineers at* Sucro, Liv. Vol. 3. lib. 28. p. 360. Ed. Hearne.

o Dryd. Juv, Sat. 10. v. 346, &c.

This

This generally gets the *Author* the Reputation of Foreſight and Care; of Diligence and a generous Aſſurance of the Reaſon and Juſtice of his Cauſe. When he puts the Objections againſt himſelf in their full Force, it is plain that he does not fear the cleareſt Light, nor decline the ſtricteſt Examination. By it likewiſe ſome advantage is gain'd over an Adverſary: He is foreſtall'd and prevented in his Exceptions; and either ſilenc'd, or oblig'd to a Repetition; which is not ſo grateful as the mention of a thing freſh and untouch'd. To this *Figure* may be referr'd *Premunition*, whereby the Speaker, eſpecially in the Entrance and Beginning of his Diſcourſe, cautiouſly guards himſelf againſt Prejudice and Miſapprehenſion: That he may neither leſſen his Intereſt with his Friends, not enflame the Malice, and encreaſe the Power of thoſe who watch to do him Miſchief.

§. 10. *Conceſſion freely allows ſome-*

thing

thing that yet might bear ſome Diſpute, to obtain ſomething that a Man would have granted to him, and which he thinks cannot fairly be deny'd.

This *Figure* is ſometimes favourable in the Beginning, but ſevere and cutting in the Cloſe; as *Tully* upon the *Greeks* —— I allow the *Greeks* Learning and Skill in many Sciences; Sharpneſs of Wit and Fluency of Tongue; and if you praiſe them for any other Excellencies, I ſhall not much contradict you; but that *Nation* was never eminent for Tenderneſs of Conſcience, and regard to Faith and Truth. Sometimes the firſt Parts are fretting and ſevere, but the Concluſion healing ------ I am, Sir, I own, a Pimp, the common Bane of Youth, a perjur'd Villain, a very Peſt: but I never did You any Injury [p]. The ſhew of Candour and Veracity a Man makes by this *Figure* in frankly granting ſo much, removes from him

[p] Sannio *to* Æſchinus *in* Terence Adelph. 2. 1. 34, 35.

the

the Suſpicion of Partiality; and gives him more Credit and Authority in what he denies.

Another ſort of Conceſſion is, when fearing we cannot obtain all we deſire, we give up one part to carry the reſt. When *Dido* deſpairs of prevailing with *Æneas* to ſettle with her at *Carthage*, ſhe only intreats he wou'd ſtay a little longer, to allow her ſome time to aſſwage her Grief, and prepare to bear his Departure.

The Nuptials he diſclaims I urge no more;
Let him purſue the promis'd Latian *Shore.*
A ſhort Delay is all I ask him now,
A Pauſe of Grief, an Interval from Woe [q].

'Tis by this *Figure* that oppreſs'd People in the Extremity of their In-

[q] Dryd. Virg. Æn. 4.

dignation

dignation provoke their Enemies to do them all the Miſchief they can, and proceed ſtill to farther degrees of Barbarity; that ſuch lively Repreſentations of their Injuſtice and Cruelty, may ſtrike 'em with Horror and Shame, and diſpoſe them to relent. The Complaints and Upbraidings of jarring Friends and Lovers, are moſt emphatically expreſs'd in this *Figure*: The Deſign of which is to give the guilty Perſon a deep Senſe of his Unkindneſs, and to kindle all the old Paſſion and Tenderneſs.

Proceed inhuman Parent *in thy Scorn,*
Root up my Trees, with Blights deſtroy my Corn;
My Vineyards ruin, and my Sheepfolds burn:
Let looſe thy Rage, let all thy Spirit be ſhown;
Since thus thy Hate purſues the Praiſes of thy Son [r].

[r] Dryden's Virgil, G. 4. 329, &c.

To

To this *Figure* may be referr'd that eloquent *Inſinuation*, whereby the *Orator*, after he has us'd all his Arguments to perſuade his Hearers, as it were once more ſets them at Liberty, and leaves them to their own Election; it being the Nature of Man to ſtick more ſtedfaſtly to what is not violenly impos'd, but is our own free and deliberate Choice. If it ſeem evil unto you to ſerve the *Lord*, chuſe you this Day whom you will ſerve [f]. When the great *Joſhua* had under *God*, in the moſt aſtoniſhing manner, conquer'd the People of *Canaan*, and conducted the *Iſraelites* into their Land; he exhorts them to a ſteady Adherence to the Worſhip of the true *God*, who had ſo viſibly appear'd for them; and made 'em ſo glorioufly triumph over their Enemies. In the Concluſion of his Speech, well knowing the Advantage and Merits of his Cauſe, and that he might ſafe-

[f] Tillotſon *on* Joſhua 24. 15. *Serm.* 27. *p.* 308.

ly

ly appeal to their own Conſcience and Experience for the Truth of what he had ſaid, he ſeems to leave them to their own Liberty and Choice. As if that brave Man had ſaid, My Friends and Countrymen! if I ſhou'd enlarge on a matter ſo plain, it might ſeem a Diſtruſt upon both your Underſtanding and Ingenuity. I leave all to you, not in the leaſt ſuſpecting that you can reſiſt ſuch Arguments as cannot fail to work upon any one, who has either Reaſon or Gratitude.

We have an *Ironical Conceſſion* in *Cato*'s Speech about the Puniſhment of the Traytors in *Cataline*'s Conſpiracy, which is Cutting and Satyrical. Let them then, ſince the Genius of the Age is ſo careleſs and corrupt, be liberal out of the Fortunes of our Allies; let 'em be Compaſſionate to the Thieves of the Treaſury: But let them not diſpoſe of our Blood, and while they ſpare a few profligate Villains, go to deſtroy all good Men.

§. 11.

§. 11. *Repetition is a Figure which gracefully and emphatically repeats either the ſame Word, or the ſame Senſe in different Words.* Care is to be taken that we run not into inſipid *Tautologies,* nor affect a trifling Sound and Chime of inſignificant Words. All *Turns* and *Repetitions* are ſo, that do not contribute to the Strength and Luſtre of the Diſcourſe; or at leaſt one of them. The Nature and Deſign of this *Figure* is to make deep Impreſſions on thoſe we addreſs. It expreſſes Anger and Indignation; full Aſſurance of what we affirm, and vehement Concern for what we have eſpous'd.

The moſt charming *Repetitions* are thoſe, whereby the principal Words in a Sentence, either the ſame in Sound, or Signification, are repeated with ſuch Advantage and Improvement, as raiſes a new Thought, or gives a muſical Cadence and Harmony to the Period. Theſe in *Engliſh* are

are call'd fine *Turns*; and are either upon the Words only, or the Thought, or both. A dexterous *Turn* upon Words is pretty; the Turn upon the Thought ſubſtantial; but the Conſummation and Crown of all, is, when both the Sound of the Words is grateful, and their Meaning comprehenſive; when both the Reaſon and the Ear are entertain'd with a noble Thought vigorouſly expreſs'd, and beautifully finiſh'd. That in Mr. *Prior*'s *Henry* and *Emma* is a very agreeable *Turn*.

Are there not Poyſons, Wracks,
and Flames, and Swords,
That Emma *thus muſt die by* Henry's *Words?*
Yet what could Swords, or Poyſon, Wracks, or Flame,
But mangle and disjoint this brittle Frame?
More fatal Henry's *Words: They murder* Emma's *Fame*[t].

[t] Prior's *Poems*, p. 192.

Strong

Strong and vehement *Paſſions* will not admit *Turns* upon Words; nor ought they to have place in *Heroic Poems*, or in grave Exhortations, and ſolemn Diſcourſes of *Morality*. To this *Figure*, which has great Variety and many Branches, may be referr'd the uſing of many Words of the ſame Signification to expreſs one important Thing. When a Man is full of his Subject, and eager to communicate his Thoughts with Vigour, he is not ſatisfy'd with one Expreſſion, tho' never ſo ſtrong; but uſes all the ſignificant Variety he can recollect. So *Tully* for *Milo* [v], the Aſſaſſin was baffled, Force repell'd by Force, or rather Boldneſs overcome by Bravery. If Reaſon preſcribes this to the Learn'd, and Neceſſity to Barbarians, Cuſtom to Nations, and Nature it ſelf to brute Beaſts, always to beat off all manner

v Select. Orat. in uſum Del. Lond. 1706. p. 316 §. 7.

of

of Violence, by all poſſible Ways from their Body, from their Head, from their Life; you cannot judge this to be a criminal and wicked Action, but at the ſame time you muſt judge that all Perſons, who fall amongſt Robbers and Bravoes, muſt either periſh by *their* Weapons, or *your* Sentence. An *Orator* in the Heat of his Engagement, in the Vehemence of his Indignation againſt an inſolent and unreaſonable Adverſary, and his earneſt Concern for the Preſervation of a dear Friend in Danger, exerts the utmoſt Power of his Eloquence, redoubles his Strokes, and eagerly puſhes on all his Advantages.

§. 12. *Circumlocution, Periphraſis, uſes more and ſometimes leſs plain Words to avoid ſome Inconvenience and ill Effects, which wou'd proceed from expreſſing a thing in fewer and plainer Words.*

When *Tully* [w] cou'd not deny the

[w] Orat. pro Mil. §. 6. p. 316.

Death

Death of *Clodius*, and was defending *Milo* charg'd with his Murther, he ſays, *Milo*'s Servants, without the Command, Knowledge, or Preſence of their Maſter, did what every *Maſter* wou'd expect his Servants ſhou'd do in the like Caſe. He avoids the Word kill'd or ſtabb'd, for fear of offending the *People*. This Method of treating a Subject gives the *Audience* a good Opinion of the Prudence and Modeſty of the *Pleader*: One unguarded and diſtaſteful Word, has ſometimes loſt the Speaker the Favour of the *Audience* before well-inclin'd to him; and ruin'd a promiſing Cauſe. After *Homer*, in his fourteenth *Iliad*,[x] has repreſented *Jupiter* extremely inflam'd with Love for *Juno*, and retir'd to ſleep in her Arms; he, with wonderful Addreſs and Decency, diverts the Imagination of the *Reader* from following them into their awful Privacies; and amuſes him, by deſcribing *Nature*

[x] Verſe 347. &c.

at that time in a very gay Humor. He feigns the *Earth* producing a new Crop of Hyacinth and Crocus, and forms a golden Cloud diſtilling ambroſical Dew.

Very often *Circomlocution* is us'd, not merely out of Prudence or Neceſſity to conceal a Secret, or cover an Indecency; but for Variety and Ornament, to give Pomp and Dignity to our Expreſſions, to enrich a Diſcourſe with new Thoughts, and to multiply the Graces of a *Deſcription.*

The Night's *bright* Empreſs *in her golden Car,*
Darting full Glories from her lovely Face,
Kindles freſh Beauties in the Eye of Heſper.

Which Lines, I believe, hit the Senſe, tho' I am ſure they don't reach the Beauties of that admirable *Periphraſis* of *Pindar.*[y]

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[y] Ολ. 3. v. 35, 36. p. 138.
---Διχόμηνις

---Διχόμηνις ὅλον χρυσάρματος.
Ἑσπέρας Ὀφθαλμὸν ἀντέφλεξε Μήνα.

§. 13. *Amplification is when every chief Expression in a Period adds Strength and Advantage to what went before; and so the Sense all along heightens, till the Period be vigorously and agreeably clos'd.*

'Tis pleasant to be virtuous and good, because that is to excel many others: 'Tis pleasant to grow better, because that is to excel our selves: Nay 'tis pleasant even to mortify and subdue our Lusts, because that is Victory: 'Tis pleasant to command our Appetites and Passions, and to keep them in due Order, within the Bounds of Reason and Religion, because this is Empire. [z] When an *Author* thus improves upon us in his Discourse, we are extremely pleas'd and attentive while he continues it; and perfectly

[z] *Archbishop* Tillotson, *Serm.* 12. p. 138.

ſatisfy'd when he concludes. We are edify'd and charm'd with the Inſtruction of one, whom we find to be compleat Maſter of his Subject. What Reputation muſt it be to the *Writer*, what Pleaſure to the *Reader*, when one ſays every thing in the beſt manner it can be ſaid; and the other is entertain'd with every thing that can be deſir'd? But 'tis the utmoſt Reproach to an *Author*, and a moſt intolerable Diſappointment to the *Reader*, when the one flags and faulters every Step; and ſo the other is fatigu'd and mortify'd, with a continual Series of heavy and lifeleſs Periods. There are various Ways of contriving and forming this *Figure*, which have great Force and Elegance; tho' perhaps they cannot nicely be adapted to every part of the *Definition*. I ſhall name three very lively Ways of expreſſing an *Amplificatio*.

1. We amplify or raiſe a Diſcourſe by ſelecting a Number of the moſt emphatical and ſtrongeſt Words of the Language

Language we uſe; every one of which adds ſomething new to the Sentence; and all join'd, heighten it to the utmoſt Degree of Perfection. That Paſſage in *Terence*[a] is upon this Account univerſally admir'd.

Hæc verba mehercule una falſa Lacrymula,
Quam, oculos terendo miſere, vix vi expreſſerit,
Reſtinguet-----

2. This *Figure* is expreſs'd by way of Compariſon---When that great Man *P. Scipio*, tho' but a private Perſon, kill'd *Tiberius Gracchus* making ſome ſmall Innovation and Diſturbance in the *State*; ſhall we, who are *Conſuls*, bear *Catiline*, who is endeavouring and plotting to lay the *World* waſte with Fire and Sword?[b]

3. A Diſcourſe is very happily and beautifully heighten'd by way of Argument or rational Inference. *Quin-*

[a] Eunuch I. 1. v. 22, &c. [b] Tully *againſt* Catiline.

tilian[c] excellently obſerves, that *Homer* gives us a very exalted *Idea* of *Helen*'s ſovereign Charms, when he introduces *Priam*'s grave Counſellors owning, that it was not to be complain'd of or reſented, that the *Trojans* and *Greeks* had ſuſtain'd the Calamities af a long and cruel War for *ſuch a Woman*; and makes the King himſelf place her by him, call her, Dear Child, and treat her with all poſſible Tenderneſs and Reſpect. Muſt not every judicious *Reader* infer that her Beauty muſt be incomparable, which was admir'd and prais'd to ſuch a degree by Men cool and unpaſſionate, of mature Wiſdom and great Age, who had been deep Sufferers by it? Muſt not that Face be ſuperlatively lovely, and thoſe Eyes ſparkle with reſiſtleſs Luſtre, that cou'd be view'd with Pleaſure and Veneration by that miſerable *Prince*; tho' they had kindled the Flames of

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[c] Inſtitut. lib. 8. cap. 4. p. 405.

War

War in his Countrey, and blaſted the Proſperity, and all the Hopes of his late flouriſhing Family.

To this we may refer *Climax* or *Gradation*--- *Which is when the Word or Expreſſion which ends the firſt Member of a Period, begins the ſecond, and ſo on; ſo that every Member will make a diſtinct Sentence, taking its Riſe from the next foregoing, till the Argument and Period be beautifully finiſh'd.* Or in the Terms of the Schools, *'Tis when the Word or Expreſſion, which was predicate in the firſt Member of a Period, is ſubject in the ſecond, and ſo on, till the Argument and Period be brought to a noble Concluſion.* This *Figure*, when natural and vigorous, furniſhes the Mind with variety of *Ideas*, and accuſtoms it to Attention and cloſe Thinking. The Art and Contexture of a *Gradation* often appears plain, and lies in too open View; therefore Care muſt be taken that the *Gradations* we uſe be un-

forc'd, and abound with good Senſe; be ſignificant and dexterouſly turn'd. I am pleas'd with that in Dr. *Tillotſon*.[d] After we have practis'd good Actions a while they become eaſy; and when they are eaſy we begin to take pleaſure in them; and when they pleaſe us we do them frequently; and by Frequency of Acts a thing grows into a Habit; and a confirm'd Habit is a ſecond kind of Nature; and ſo far as any thing is natural, ſo far it is neceſſary, and we can hardly do otherwiſe; nay, we do it many times when we do not think of it.

§. 14. *Omiſſion of Copulative is when the Conjunctions or little Particles that connect Words together, are left out, to repreſent Rage, or Eagerneſs of Paſſion.*

When *Dido*, in the Violence of her Rage and Reſentment for the abrupt Departure of *Æneas*, charges her

[d] Serm. x. p. 111.

People

People to arm themſelves and purſue the *Trojan* Fleet.

Haſte, haul my Gallies out, purſue the Foe,
Bring flaming Brands, ſet ſail, impetuous row. [e]

The Members of the *Period* are looſe and unconnected; which moſt naturally paints the Hurry and Diſtraction of her Thoughts. The Conjunctions put between the Words wou'd have cramp'd and fetter'd the Period, ſo that it wou'd have mov'd ſlow and unwieldy, and have made nothing leſs than a Repreſentation of the raging *Queen*'s Diſturbance of Mind, and Vehemence of *Paſſion*.

Salluſt [f] excellently and very naturally repreſents the Rout and precipitate Flight of the *Moors* in theſe Words ---- *Tum ſpectaculum horri-*

[e] Æn. 4.

[f] Bel. Jugurth. p. 106. Ed. Mattaire.

bile in Campis patentibus : Sequi, fugere, occidi, capi.

The contrary to the former---- *Multitude of Copulatives is when the little Particles are properly put in before every principal Word in the Period.*

Livy, giving an Account how the Pleaſures and Luxury of *Capua* corrupted and ſoftned the Army of *Annibal*, amongſt others has this beautiful Paſſage---- For Sleep, and Wine, and Feaſts, and Strumpets, and Bagnios, and Reſt, that thro' Cuſtom grow every Day more bewitching, had ſo weakned both their Bodies and their Minds, that the Reputation of their paſt Victories, protected them more than their preſent Strength.[g] This *Figure*, when aptly and judiciouſly us'd, makes a Diſcourſe ſtrong and ſolemn, fixes an Emphaſis upon every Word, and points it out as worthy of Obſervation.

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[g] Liv. Hiſt. 3. Vol. Edit. Hearne, lib. 23. p. 27.

§. 15. *Seeming Contradiction is when the Members of a Period quite diſagree in Appearance and Sound, but perfectly agree and are conſiſtent in Senſe.*

Cowards die many times before their Deaths;
The valiant never taſte of Death but once. [h]

This *Figure*, when noble and perfect, ſhews a bold and enterprizing Genius, that encounters Dangers without Fear, and walks ſteadily and ſecurely upon a Precipice. Therefore it ſtrikes vigorouſly upon the Mind of the *Reader*, calls forth new Thoughts and raiſes Admiration and Surprize. Every judicious *Reader* admires the daring Flights of a ſublime and noble *Genius*; and eaſily forgives ſome few ſmaller Faults for the ſake of his ma-

[h] Shakeſpear *in* Julius Cæſar.

ny

ny vigorous Beauties: But deſpiſes a little groveling Writer, who creeps on in a heavy Road, and dares not attempt to riſe; but being content to ſhun a *Grammatical* Fault, never reaches at an *Excellency*.

§. 16. *Oppoſition is a Figure whereby things very different or contrary are compar'd and plac'd near, that they may ſet off each other.* White plac'd near black ſhines brighter: Innocence compar'd with Guilt appears with double Charm and Lovelineſs.

The *Poets*, *Hiſtorians* and *Orators* improve their Subject, and much heighten the Pleaſure of their *Reader* by the beautiful Oppoſition of their Characters and Deſcriptions.

Tacitus [1] deſcribes the exceſſive Dalliances and frantic Revels of the Empreſs *Meſſalina* with *Silius* a little before their Death, in wonderful Pomp and Gaiety of Expreſſion; that

[1] Annal. 11. p. 252.

the

the Reader may be the more ſurpriz'd and aſtoniſh'd at the Suddenneſs and terrible Circumſtances of her Fall. The *Poet* [k] in his fine Deſcription of *Dido*'s Deſpair the Night before her Death, repreſents all the Creation enjoying profound Tranquillity and ſweet Reſt, to render that miſerable *Queen*'s Diſquietudes more moving. She was depriv'd of the common Privilege indulg'd to the pooreſt and moſt deſpicable Creatures; Sleep fled from her Eyes, and Quiet was baniſh'd from her Breaſt.

This Manner of uſing this *Figure* is very agreeable and noble, becauſe the *Oppoſition* does not lie in Words but Things.

In *Virgil*'s ſecond *Georgic* there is a very agreeable Contraſt and Oppoſition in that fine *Compariſon* between the Court and the Countrey. The Pomp and Hurry of State, and the Freedom and pure Pleaſures of Retire-

[k] Virg. Æn. 4. v. 522.

ment

ment and Agriculture. Upon a full Enumeration of the ſeveral Conveniences and Enjoyments of both ways of Living, what Advantage and Overballance does the Poet give to the latter! The very Manner of his Expreſſion, and Turn of his Poetry, are with great Judgment and Dexterity vary'd, and made ſuitable to his different Subjects. The Deſcription of the Pride and Statelineſs of the Great is drawn to the Life in a pompous Run of Verſe, and variety of very bold *Tropes*.

-----Ingentem foribus Domus alta ſuperbis,
Mane ſalutantûm totis vomit Ædibus undam;
-----Varios inhiant pulchrâ teſtudine Poſtes,
Illuſaſque Auro veſtes-----[1].

[1] Georg. 2. v. 461, &c.

But

But you have the Innocence and Plainneſs, the Sweetneſs and undiſturb'd Quiet of the Countrey, naturally repreſented in proper Words, in plain and eaſy Expreſſion and in the ſmootheſt and ſweeteſt Numbers.

At ſecura Quies & neſcia fallere Vita,
Dives opum variarum, at latis otia Fundis,
Speluncæ, vivique Lacus; at frigida Tempe,
Mugituſque Boum, molleſque ſub Arbore ſomni
Non abſunt-----[m].

§. 17. *Compariſon beautifully ſets off and illuſtrates one thing by reſembling and comparing it to another, to which it bears a manifeſt Relation and Reſemblance.*

The *Poet* wonderfully praiſes the Bravery of his *Hero* with perfect Se-

[m] Ib. v. 467.

renity and Preſence of Mind, giving Orders of Battel in the Hurry and Heat of the bloody Action, when he compares him to an *Angel* riding upon the Wings of the Wind, and directing a Storm where to pour out its Fury.

So when an Angel *by divine Command*
With riſing Tempeſts ſhakes a guilty Land,
(*Such as of late o'er pale* Britannia *paſt*)
Calm and ſerene he drives the furious Blaſt;
And glad th' Almighty's *Orders to perform,*
Rides in the Whirlwind, and directs the Storm.[n]

Compariſons mightily ſtrengthen and beautify a Diſcourſe; for ſome

[n] *Mr.* Addiſon *on the Duke of* Marlborough *in his Poem on the Battle of* Blenheim.

time

time take off the *Reader* from the principal Subject, and ſtart new and agreeable *Images* to divert and entertain him, that he may return to it with freſh Pleaſure and Eagerneſs. In *Compariſons* theſe things are to be obſerv'd.

1. The chief and eſſential Parts of the *Compariſon* muſt bear an exact and true Proportion. Some ſmall Diſagreement in a leſs conſiderable Circumſtance will not ſpoil the Grace, or take away the Strength of the *Figure*. Tho' the greater Agreement and exacter Parallel there is in all Particulars, the more lively and charming the *Figure* is. And therefore, generally ſpeaking, *Compariſons* ought to be ſhort. In running into minute Circumſtances, beſides the Tedioufneſs, there is Danger of diſcovering ſome unagreeable Diſproportion.

2. *Compariſons* need not always be drawn from very noble and lofty Subjects. Thoſe taken from meaner things

things are ſignificant and agreeable, if they be ſet off in noble Words, if they give clear Notions, and paint in ſtrong and fine Colours the thing we intend to repreſent by them. In great Subjects, *Compariſons* from leſſer things relieve and refreſh the Mind, that had been long kept upon the Stretch of cloſe Intention. Strong and ſublime *Compariſons* heighten and improve a meaner Subject. For Examples of both Kinds, I refer my *Reader* to thoſe beautiful Paſſages marked below.[o] Thoſe are very fine and pleaſing *Compariſons*, which not only clear and adorn they Thing the are deſign'd to illuſtrate, but beſides contain in themſelves a new and lively *Deſcription*. Of this Number I take that Paſſage in *Spencer* to be one, where he compares the dangerous Diſſimulation and trea-

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[o] Hom. Iliad. 4. 130, 131. Milton's Parad. Loſt, 1. 168, &c. Virg. Georg. 2. 279, &c.

cherous

cherous Tears of *Dueſſa* to the *Crocodile*, that, they ſay, weeps moſt tenderly, when he is moſt ravenouſly eager to devour.

As when a weary Traveller *that ſtrays*
By muddy Shoar of broad ſeven-mouthed Nile
Unweeting of the perillous wandring Ways
Doth meet a cruel crafty Crocodile,
Which in falſe Grief hiding his harmful Guile
Doth weep full ſore, and ſheddeth tender Tears:
The fooliſh Man that pities all this while
His mournful Plight, is ſwallow'd unawares,
Forgetful of his own, that minds another's Cares.[P]

[P] Fairy Queen, 1. 5. 18.

Thoſe

Thoſe are very ſtrong and glowing *Compariſons*, where the nobleſt *Beings* of the natural and moral World, where *Angels*, good or bad, are compar'd to the *Luminaries* of *Heaven*. How ſublime, how rapturous is *Milton*, in his Compariſon of *Lucifer*'s diminiſh'd Splendor, and faded Beauties to the *Sun* over-clouded or eclips'd.

------ *His Form had yet not loſt,*
All her original Brightneſs, nor appear'd
Leſs than Archangel *ruin'd, and the Exceſs*
Of Glory obſcur'd: As when the Sun *new riſen*
Looks through the horizontal miſty Air
Shorn of his Beams, or from behind the Moon
In dim Eclipſe diſaſtrous Twilight ſheds
On half the Nations, *and with Fear of Change*
Perplexes

Perplexes Monarchs. *Darkned ſo, yet ſhone*
Above them all th' Archangel---[q].

A *Compariſon* introduc'd in few Words, and without Formality, is very neat and agreeable.

That Complement of *Pindar* to his generous Patron King *Theron*, is graceful and lofty; and yet methinks the Excellency is not ſo much in the Thought and Subſtance of it, as in the manner and dextrous Turn of the Expreſſion.

Ἐπεὶ ψάμμος ἀριθμὸν ὑπερέφυγεν.
Ἐκεῖνα ὅσα χάρματ' ἄλ-----
---λοις ἔθηκεν, τίς ἂν φράσαι δυνάσαιτο.[r]

Which pleaſe to take thus in the looſe Paraphraſe of a Friend.

To count the Sea-ſhore Sands known Numbers fail:

---

[q] Par. Loſt, I. 591, &c.

[r] Ol. 2. 178.

What

What Words can reach the Largeneſs of his Heart?
What Numbers count thoſe Multitudes of Bleſſings
His bounteous Hand has pour'd on human Race?

§. 18. *Lively Deſcription is ſuch a ſtrong and beautiful Repreſentation of a Thing, as gives the Reader a diſtinct View and ſatisfactory Notion of it.*

----Thames
With gentle Courſe devolving fruitful Streams:
Serene, yet ſtrong; majeſtick, yet ſedate;
Swift without Violence, without Terror great.
Each ardent Nymph the riſing Current craves;
Each Shepherd's Pray'r retards the parting Waves.
The Vales along the Banks their Sweets diſcloſe;

Freſh

Freſh Flowers for ever riſe, and fruitful Harveſt grows.[f]

Where, 'tis plain, the *Poet* has imitated that wonderful Paſſage of Sir *John Denham* upon the ſame Subject.

Tho' deep, yet clear; tho' gentle, yet not dull;
Strong without Rage, without o'erflowing full.

In *Deſcriptions* a judicious *Author* will omit low and vulgar Circumſtances, and chiefly beſtow his Pains to complete and beautify all the eſſential and maſterly Strokes. 'Tis the manner of little Verſifiers to take every Hint that preſents it ſelf, and run out into long *common Places*. A Writer that wou'd live and pleaſe, will cut off Superfluities, and reject the moſt pleaſing Thoughts and flo-

[f] Prior's Cam. Sec. p. 114. v. 17, &c.

rid

rid Lines, which wou'd come in abruptly, and quite foreign to his Subject. Many Things muſt be left to the Imagination of the *Reader*, and *ſeaſonable Silence* has its *Emphaſis*. *Virgil* [t] tells his *Reader*, that *Eurydice* was kill'd by a monſtrous Serpent lurking in a Bank, but ſays nothing more of that venomous Creature. A Poetaſter wou'd probably have ſpent as many Lines in a horrid *Deſcription* of it as compoſe that admirable *Poem*: But that *divine Poet* knew there was no room for ſuch a Liberty here, his Deſign in this ſhort and exquiſite Piece being only to give a moving Pattern of true conjugal Affection, and to ſhew the rapturous Force which good *Muſick* and *Poetry* have over the moſt fierce and ſavage Tempers.

But he deſcribes the two Serpents which deſtroy'd *Laocoon* [u] and his Sons in ſuch particular Circumſtances,

---

[t] Geor. 4. 457. &c.

[u] Æn. 2. 203, &c.

and

and paints the devouring Monſters in ſuch ſtrong and frightful Colours that they amaze and chill the *Reader*. Here his only Buſineſs was to raiſe Terror, and give his *Reader* a due Notion of the Diſpleaſure of the *Gods* againſt *Troy*, which was ſo fixt and implacable, that they thus ſignally cut off an innocent Man and his Family, for giving his Countrey-men Advice, which tended to the oppoſing their ſevere Decree, and the Preſervation of that devoted *City*. The *Deſcription* of a *Perſon* is call'd a *Character*, in drawing which, the true Proof of Art and Judgment is to hit a beautiful Likeneſs; and with a delicate Tôuch to give thoſe Features and Colours which are peculiar to the *Perſon*, and diſtinguiſh him from the reſt of Mankind. In every good and lively *Deſcription* a Man muſt come to an Enumeration of the chief Particulars: For Generals are often obſcure and faint; a judicious Account of Particulars ſets every thing in full View, and

makes a ſtrong and laſting Impreſſion upon the *Reader*.

Among all the Variety of *Deſcriptions*, the moſt univerſally agreeable and moving is *Ethopœia*, which is a natural and lively Repreſentation of the Duties, Employments, and innocent Pleaſures of common Life. The *Revolutions* of *Empires*, *Fall* of *Princes*, the *bloody Executions* of *Ambition*, and the *Rage* of *Deſpair*, are Scenes of *Tragedy* and *Terror*, that are far from equally concerning or affecting all *Mankind*. But the *Great* and the *Little*, the *Prince* and the *Peaſant* are poſſeſs'd of the ſame *human Nature*. The Alliance of *Blood*, the Endearments of *Friendſhip*, the common Offices and Enjoyments of *Life* are the ſame, and equally concern and affect all human Creatures, that are not either transform'd into *Fiends* by Wickedneſs and unnatural Rage, or into *Savages* for want of Converſe and Cultivation.

As

As *Milton* deſcribes the Battles of *Cherubims*, and the inſufferable *Thunder* of the *Meſſias*'s Chariots with rapturous Sublimity, and the ſelecteſt Circumſtances of *Awe* and *Majeſty*; ſo he deſcribes the Happineſs and Innocence of *Adam* and *Eve* in *Paradiſe*, their delightful Labours, charming Diſcourſes and endearing Converſation with all poſſible Sweetneſs, Delicacy, and Tenderneſs of *Paſſion*. So complete were their *Perſons*, and ſuch the Happineſs of their *State*, that *One* once a chief *Miniſter* in the *Court of Heaven*, and a dignify'd *Inhabitant* of the *Regions* of *Happineſs*, pronounces them but little inferior to the *Angels*. And ſo ſweet, ſo reſiſtleſs was their *Innocence*, that the *Murderer* could not reſolve upon their Ruin without Reluctance; ſome tranſient ineffectual Throws of Compaſſion touch'd that infernal Breaſt. It may not be unpleaſant to tranſcribe ſome of the *Apoſtate-Archangel*'s Ex-

preſſions on the Subject out of the above nam'd lofty *Poet.*

O Hell! What do mine Eyes with
Grief behold,
Into our Room of Bliſs thus high
advanc'd
Creatures of other mould, Earth-
born perhaps,
Not Spirits; yet to heavenly Spi-
rits bright
Little inferiour: Whom my
Thoughts purſue
With Wonder, and could love, ſo
lively ſhines
In them divine Reſemblance; and
ſuch Grace
The Hand that form'd them on
their Shape hath pour'd.

And a little after,

And ſhou'd I at your harmleſs In-
nocence
Melt, as I do; yet publick Reaſon
juſt, *Honour*

Honour and Empire with Revenge enlarg'd
By conquering this new World, compels me now
To do, what elſe tho' damn'd I ſhou'd abhor[y].

§. 19. *Viſion or Image is a Repreſentation of Things diſtant and unſeen, in order to raiſe Wonder, Terror, or Compaſſion, made with ſo much Life and Emphaſis, that as the Poet has a full View of the whole Scene he deſcribes, ſo he makes the* Reader *ſee it in the ſame ſtrong Light.*

Or mad Oreſtes, *when his* Mother's *Ghoſt*
Full in his Face infernal Torches toſt;

---

y Par. Loſt. v, 388.

And ſhook her ſnaky Locks: He
ſhuns the Sight,
Flies o'er the Stage ſurpriz'd
with mortal Fright;
The Furies *guard the Door, and*
intercept his Flight[w].

This noble *Image* raiſes Conſternation and Terror: An Inſtance of a tender *Image* to move Pity, we have in thoſe ſoft and ſweet Lines of *Spencer*[x].

----- Not one Word more ſhe ſaid;
But breaking off the End for want
Breath,
And ſliding ſoft, as down to ſleep
her laid,
And ended all her Woe in quiet
Death.

The *Poet* or *Orator*, upon theſe Occaſions is fully poſſeſs'd of, and

---

w Dryd. Virg. Æn. 4. 683, &c.

x Fairy Queen, 2. 1. 56.

vehe-

vehemently intent upon his Subject, that he is really tranſported with thoſe *Paſſions* which he would inſpire his *Readers* and *Hearers* with: And by that Strength and noble *Enthuſiaſm* of *Imagination*, he is happily qualify'd to captivate their *Affections*. A commanding Genius can impreſs his own *Images* upon thoſe he addreſſes; can move the inmoſt Springs of their Soul; and with a pleaſing Power triumph over the whole Man.

§. 20. *Fiction of a Perſon*, *Proſopopœia* has two Parts.

1. *When good and bad Qualities, Accidents and Things inanimate are introduced in Diſcourſe, and deſcribed as living and rational Beings.* *Virtue* and *Pleaſure* addreſs young *Scipio* in *Silius Italicus* [y] as two bright Ladies of oppoſite Parties: The one would fain induce him to decline the Toils of War, and indulge him-

[y] De Bello Punico, lib. 15. v. 23, &c.

ſelf in Eaſe and Luxury: The other earneſtly exhorts him to ſhake off Sloth, and purſue Fame in the glorious Steps of his *Anceſtors*. Take the Deſcription of them in an Imitation of the fore-nam'd *Poet*.

Pleaſure *in Cloth of Gold and purple Dye*
With glaring Luſtre overwhelms the Eye:
All the luxurious Sweetneſs of the Eaſt
Lodges in her ambroſial fragrant Breaſt:
Her ſparkling Eyes in ſprightly Motions dance,
And dart laſcivious Flames at every Glance.
Virtue *was in a different Habit dreſt,*
That Nature more and Majeſty expreſt:
Her Robes were made of pureſt Morning Light,
Emblems of Innocence divinely bright.

Her

Her Beauty leſs ſet off delighted more;
A Virgin Bluſh her ſacred Viſage wore.
Awful her Eye, commanding was her Air,
Charmingly fierce, and gracefully ſevere.

The Invention and Deſcription of theſe *imaginary Perſons*, if manag'd with Judgment, raiſes Admiration, and gives Grace and Grandeur to a Diſcourſe. The *Poets*, who were the *Divines* of ancient Ages, finding that every part of the World was influenc'd by a ſuperior intelligent *Power*, and every where obſerving bright and manifeſt Marks of Art and Wiſdom, feign'd a vaſt Number of *Deities*, to all which they aſſign'd their peculiar Provinces. The *Rivers* had their *Guardian Gods*; the Fountains their *Nymphs*; *Flora* preſided over the Flowers, *Pomona* over the Fruits, *&c.* The *Fable* was gayly deck'd up to

amuſe and pleaſe the People; but the great *Moral* and Truth, that lay at the bottom of the *Fiction*, was, that a wiſe, and powerful, and bounteous *Providence*, over-rul'd and preſerv'd the Univerſe. See the *Archbiſhop* of *Cambray*'s Exiſtence of *God*.

Some of the fineſt *Apoſtrophes*, and beautiful bold *Metaphors* are founded upon *Fiction of a Perſon*.

----- *Now gentle* Gales,
Fauning their odoriferous Wings, diſpenſe
Native Perfumes; and whiſper whence they ſtole
Thoſe happy Spoils-----[2].

2. The ſecond Part of this lively *Figure, is when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings*, &c. *to expreſs the Paſſions of rational Creatures.*

---

2 *Chap.* 89. [2] Milton's Par. Loſt, 4. 156, *&c.*

As

As when the Walls and Pillars of a *Temple* are brought in trembling at, or inveighing againſt the daring Profanation of Blaſphemy utter'd, of Sacrilege or Debauchery committed within their hallowed Bounds.

She foul blaſphemous Speeches forth did caſt,
And bitter Curſes, horrible to tell;
That ev'n the Temple *wherein ſhe was plac'd*
Did quake to hear, and nigh aſunder braſt [b].

Either *feign'd Perſons* are repreſented as uttering the Reſentments of Mankind in expreſs Terms; or 'tis ſuppos'd they wou'd cry out upon Occaſion; or 'tis affirm'd in general that they do utter their Concern and *Paſſion*, but the Words are not ſet down. Of the firſt kind, which is the moſt moving and ſprightly, is that *Repre-*

[b] Spencer *Fairy Queen*, 5, 11. 28.

ſentation

ſentation of *Tully* [c], wherein he introduces *Rome* as a venerable *Matron*, the common Mother of all the *Romans*, in a pathetical Speech expoſtulating with *Catiline*, who then was engag'd in a bloody and unnatural Conſpiracy to deſtroy his Native Countrey, and preſſing him to depart and deliver her from her preſent terrible Apprehenſions and Danger. There is an Exceſs of *Paſſion*, a Degree of *Enthuſiaſm* in this ſublime *Figure*; and therefore 'tis dangerous and ridiculous to uſe it, but when the Importance and Grandeur of the Subject require ſuch a noble Vehemence. A Man of Underſtanding will keep his boldeſt Flights within the Bounds of common Senſe; and guide himſelf by the Rules of Probability and Decorum in his moſt adventurous Sallies of Imagination. It is very tender and moving when in *Paſtorals* and *mourning Poems*, Rivers, Groves and Mountains

[c] Orat. in Catil. p. 86. in uſum Del.

are

are brought in languiſhing for the Abſence, or lamenting the Loſs of ſome very valuable Perſon, that before frequented them, and chear'd them with his Preſence.

All Nature mourns: the Floods and Rocks deplore,
And cry with me, Paſtora *is no more*[d].

This *Figure* animates all Nature; gratifies the Curioſity of Mankind with a conſtant Series and Succeſſion of Wonders; raiſes and creates new Worlds and Ranks of rational Creatures, to be Monuments of the *Poet's* Wit, to eſpouſe his *Cauſe* and ſpeak his *Paſſion*. To diſcern how much Force and Sprightlineſs this *Figure* gives to a Sentence or Expreſſion we need but firſt ſet down that Line,

---

[d] Congreve's Mourning Muſe.

Aut

Aut conjurato deſcendens Dacus
ab Iſtro[e].

And then alter it thus,

Aut conjuratus deſcendens Dacus
ab Iſtro.

And ſo make a Compariſon. In the *plain* Way it is not above the humble Style of *Phædrus*; in the *Figurative* it riſes up to the Loftineſs and Majeſty of *Virgil.* Any of the beſt *Tropes* and *Figures*, ſeaſonably us'd, give the ſame Grace and Life to a Diſcourſe in their Proportion.

§. 21. *Change of Time is when things done and paſt are deſcrib'd as now doing and preſent.* This Form of Expreſſion places the thing to be repreſented in a ſtrong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers.*

[e] Geor. 2. 497.

My

My Mother, *with that curſt Partaker of her Bed,*
My royal Father's *Head in pieces cleaves,*
As ſturdy Woodmen fell a ſtately Oak:
By Treaſon's Blow the Victor Hero *falls,*
To Woman's Rage and Coward's Guilt, a Victim.
While thus the Lord of Greece *expiring lies,*
No Pity touches any Breaſt but mine [f]

Here the *Princeſs* preſents you with a mournful Scene of *Agamemnon*'s Murder, and gives you a View of the Horrors of that guilty Night and bloody Supper. She moves every generous Breaſt to ſympathize with her; to boil with Indignation againſt the treacherous and barbarous Murderers;

[f] *From the* Elect. *of* Soph.

and

and bleed with Compaſſion for the royal Sufferer.

§. 22. *Change of Perſon* has ſome Variety------*'Tis moſt commonly when the Writer on a ſudden breaks off his Relation, and addreſſes his Reader.*

Again a fierce Engagement by the Ships aroſe;
You'd think that neither Wearineſs nor Wounds
Cou'd touch the fearleſs Warriors----[g].

This *Figure*, when we have it in Perfection, takes off the Tedioufneſs of a long direct Narration, makes the *Reader* attentive, as if he ſaw the Place where the thing was tranſacted; and raiſes his *Paſſions* as if he himſelf was in the Hurry and Heat of the Action.

'Tis of peculiar Grace and Advantage in the Deſcription of Places: It

[g] Iliad 15. 696, &c.

leads

leads the *Reader* pleaſantly into them; heightens his Imagination; and, to uſe that bold Expreſſion, gives him the Delight of ſafe and eaſy Travelling in a fine Country. Sometimes for variety's ſake, to ſmooth a harſh Expreſſion, to pay Reverence to the Reader, or to avoid ſuppoſing that any thing may happen which is ſhocking or of dangerous Conſequence, the *Author* appropriates and applies that to himſelf, which he deſigns for the *Reader*'s Warning or Inſtruction. So *Virgil* of the miſchievous Serpent in *Calabria*.

O! let not Sleep my cloſing Eyes invade
In open Plains or in the ſecret Shade;
When he renew'd in all the ſpeckled Pride
Of pompous Youth has caſt his Slough aſide [h].

[h] Dryd. Virg. Geor. 3. 435, 436.

Change

Change of Perſons is common, and very natural in eager Conteſts and ſtrong *Paſſions*; when Adverſaries breath mutual Rage and Scorn; or a deſerted Lover inveighs againſt the Perjuries, and aggravates the Barbarity of the guilty and treacherous Perſon.

Turnus in *Virgil* [i] enraged at the malicious Harangue of *Drances*, firſt ſmartly replies to him, and then turns his Diſcourſe to King *Latinus* and his Council, then attacques *Drances* again with variety of ſevere and ſatyrical Language.

Dido, upon notice of the Departure of *Æneas*, diſtracted with Rage and Deſpair, firſt furiouſly falls upon him, then diſdainfully turning from him, ſpeaks of him as an abſent Perſon; after exclaims againſt the Cruelty of Heaven and Earth; then reproaches and condemns herſelf for her

[i] Æn. 11. v. 392, &c.

own

own Credulity and Weakneſs, and again with Scorn and eager Indignation turns her Speech to *Æneas*.

Falſe as thou art, and more than falſe, forſworn;
Not ſprung from noble Blood, nor Goddeſs born;
Why ſhould I fawn; what have I worſe to fear?
Did he once look, or lent a liſtning Ear;
Sigh'd when I ſob'd, or ſhed one kindly Tear;
Nor Juno *views my Wrongs with equal Eyes;*
Faithleſs is Earth, and faithleſs are the Skies!
I ſav'd the Shipwreck'd Exile on my Shore----
With needful Food his hungry Trojans *fed:*
I took the Traytor to my Throne and Bed.
Fool that I was------!

But

But go; thy Flight no longer I detain;
Go ſeek thy promis'd Kingdom thro' the Main[k].

What a Storm is here, and how inimitably painted!

§. 23. *Tranſition* is of two ſorts;

1. The *firſt is when a Speech is introduc'd abruptly, without expreſs notice given of it.* As when *Milton*[l] gives an Account of our firſt Anceſtors Evening Devotions.

Both turn'd, and under open Sky ador'd
The God *that made both Sky, Air, Earth and Heaven*-----
-----*Thou alſo mad'ſt the Night,*
Maker Omnipotent, *and thou the Day!*

Had it been introduc'd in a formal Manner,

---

[k] Dryd. Virg. Æn. 4.

[l] Par Loſt. 4. 721.

Adam

Adam *preſents their joint Petitions thus;*
O God! *that mad'ſt both Sky*, &c.

it had loſt all its Sprightlineſs and Grace. After the *Greek Poet* [m] has finiſh'd the Narration of *Hector* putting to flight the *Grecians*, and vehemently urging the *Trojans* to purſue their Advantage, and forbear the Spoil of the Field till they had burn'd the Enemies Ships, without any notice he immediately makes the *Hero* utter his own Paſſion in an impetuous Speech; wherein he threatens Diſgrace and Death to any Man that ſhould diſobey his Orders, and neglect this promiſing Seaſon of a compleat Victory. The Speech that breaks from a Warrior in the Speed of his glorious Succeſs, and the full proſpect of Revenge upon his Enemies, and the final Deliverance of his Countrey and Kingdoms after a long and bloody

[m] Hom. Iliad. 15. v. 348, &c.

War,

War, comes rapid and reſiſtleſs like a pointed Shot out of an Engine, and ſtrikes the *Reader* with Surprize and Terror.

Leaving out the heavy Formality of, *He ſaid*, and, *He reply'd*, is very graceful in Stories and *Dialogues*, renders the Relation clean and full, and the Repartee quick and lively.

Horace is extremely happy in this ſort of *Tranſition*; as indeed he is in every Delicacy of Turn, and Beauty of Language.

2. *The ſecond ſort of Tranſition is when a Writer ſuddenly leaves the Subject he is upon, and paſſes on to another, from which it ſeems very different at firſt View, but has a Relation and Connection with it, and ſerves to illuſtrate and enlarge it.*

Horace in the thirteenth *Ode* of the ſecond Book gives us a very lively Account of the Danger he was in of being deſtroy'd by the Fall of a Tree, and after makes wiſe and moral Remarks on the Accident. Then he ſallies

lies out into an Account of the other World, upon which he was ſo near ent'ring; and beautifully expatiates upon the Praiſes of his illuſtrious Predeceſſors in *Lyric Poetry*; who were heard with Pleaſure and Wonder *there*, as they us'd to be in this *World*. In theſe Caſes the *Poet* does not diſappoint his *Reader* of the Inſtruction and Pleaſure he propoſes, but multiplies and encreaſes both; nor does he ſo much take him off from the View of his Subject, as he gives him a delightful Proſpect of it every way, and in the beſt Light. A Guide cannot be ſaid to miſlead the Traveller, who brings him ſafely and pleaſantly to his Journey's End; and only takes him out of the common Road, to ſhew him a Palace or a Paradiſe, to entertain him with a Wonder or ſurprizing Curioſity. In juſt and noble *Tranſitions* Invention in its largeſt Extent, and Imagination in its moſt vigorous Warmth, are under the Conduct of ſound Judgment, employ'd to make

the fartheſt Diſcoveries into the Subject, and give it the richeſt and moſt glorious Ornaments.

§. 24. *Sentence is an inſtructive and lively Remark made on ſomething very obſervable and agreeably ſurprizing; which contains much Senſe in few Words.*

'Tis either direct and plain; as, *in all the Affairs of the World ſo much Reputation is really ſo much Power* [n]; or indirect and diſguis'd; as,

——*Fool not to think how vain,*
Againſt th' Omnipotent to riſe in Arms [o].

This is a very dextrous and prevalent way of bringing in a *Sentence*. You are entertain'd with a noble Reflection when you did not expect it; and pleaſantly ſurpriz'd and inſtructed without the Appearance and Forma-

n Tillotſon. o Milton's Par. Loſt, 6. 135, 136.

lity

lity of Art. Not to come down to uſeleſs Nicety and Diſtinction, a *Sentence*, in my Opinion, appears with moſt Beauty and Advantage when it is put into ſome of theſe following Forms.

1. When it is expreſs'd in any way of *Exclamation*, but peculiarly of Wonder or Indignation; as,

How advantagious it is to paſs thro' Adverſities to the Enjoyment of Proſperity! [p]

How ſharper than a Serpent's Tooth it is, to have a thankleſs Child! [q]

2. When it is put into a moving *Expoſtulation*, or preſſing *Interrogation*.

Are theſe our Scepters? Theſe our due Rewards?
And is it thus that Jove *his plighted Faith regards?* [r]

3 When the *Sentence* is deliver'd, and a Reaſon immediately added to ſupport

---

[p] Pliny Panegyr. p. 125. Ed. Lipſii 1652.
[q] Shakeſpear. [r] Dryd. Virg. Æn. 1.

it. *In a* Government *it is much better to be unmindful of good Services than bad: For a good Man only becomes more ſlow, when you take no account of him; a bad Man more daring and inſolent.*[s]

4. When a *Sentence* is made up of a ſhort Relation, and a clean and pertinent Remark upon it.

Meſſalina *deſir'd the Nams of Matrimony* (*with her adulterer* Silius) *purely for the Greatneſs of the Infamy; which is the laſt Pleaſure of profligate People.*[t]

And this is near akin to the *Epiphonema*, of which we ſhall preſently ſpeak two or three Words.

Sentences muſt not ſtand awkward and bulky out of the Diſcourſe, but be neatly interwoven and wrought into it.

They muſt be unaffected and ſignificant; and ſuch as the Subject eaſily ſuggeſts to a thoughtful and diſtinguiſhing Man.

---

[s] Salluſt. Bel. Jugurth. p. 61.

[t] Tacit. Annal. 11. c. 9. p. 250.

Sentences

Sentences are the Ornaments and *Lights* of a Diſcourſe; and therefore as *Lights* and *Shades* are in a good *Picture*, ſo ought *Sentences* to be ſo exactly and judiciouſly mix'd with the other Parts of the Diſcourſe, that all together may make up one uniform *Beauty*, one regular and conſummate *Piece*.

§. 25. *Epiphonema* is an Acclamation, containing a lively Remark placed at the End of a Diſcourſe or Narration. So *Milton*, on the Obſtinacy of the Rebel *Angels*, who were ſo infatuated that they wou'd not ſubmit, tho' they knew *Almighty Power* and *Majeſty* came arm'd againſt them.

In heavenly Minds can ſuch Perverſeneſs dwell!

This *Figure* cloſes a Narration in a very advantagious and taking manner; deeply impreſſes the Thing related upon the Memory of the *Reader*; and

leaves him in a good Humour, well ſatisfy'd and pleas'd with the Senſe and Sagacity of his *Author*.

§. 26. Before the Concluſion I ſhall only add a Word upon *Complex*, or *Aſſemblage* of *Tropes* and *Figures*; which is *when ſeveral ſtrong and beautiful Figures or Tropes are united together in the ſame Period.*

It were endleſs to produce Inſtances out of good *Authors*, of all the various Ways of advantagiouſly ſorting and uniting ſeveral *Figures*: I ſhall only ſelect a few, and leave the reſt to every *Gentleman*'s Obſervation and Reading.

1. Beautiful *Compariſon* and lively *Image*.

-----She never told her Love,
But let Concealment like a Worm i'th' Bud
Feed on her Damask Cheek: She pin'd in Thought,

And

And ſat like Patience *on a Monument*
Smiling at Grief.[n]----

2. Proper *Allegory*, juſt *Compariſon*, and ſtrong *Deſcription*.

Our Lives diſcolour'd with our preſent Woes
May ſtill grow bright, and ſmile with happier Hours.
So the pure limpid Stream, when foul with Stains
Of ruſhing Torrents, and deſcending Rains
Works it ſelf clear, and as it runs refines;
Till by degrees the floating Mirror ſhines:
Reflects each Flower that on the border grows;
And a new Heaven in its fair Boſom ſhows.[w]

---

[n] Shakeſpear. Ed. in Octavo.

[w] Addiſon's Cato 1. 6. p. 20.

3. *Exclamation, Apoſtrophe,* ſtrong *Metaphor.*

Oh wretched State! Oh Boſom
black as Death!
Oh limed Soul, that ſtruggling to be
free,
Art more engag'd! Help Angels,
make Eſſay!
Bow ſtubborn Knees, and Heart
with Strings of Steel
Be ſoft as Sinews of the new born
Babe. [x]

4. *Fiction of a Perſon, paſſionate Exclamation,* and *Apoſtrophe,* and fine *Turn,* are admirably join'd together by Mr. *Prior* in his Mourning *Poem* [y] upon the Death of his Friend drown'd in the River *Piava.*

---

[x] Shakeſpear's Hamlet, 3. 1. p. 362, 363.
[y] Pag. 137, 138.

On

On curs'd Piava's *Banks the* Goddeſs *ſtood,*
Show'd her dire Warrant to the ri-ſing Flood:
When whom I long muſt love, and long muſt mourn,
With fatal Speed was urging his Return;
In his dear Countrey to diſperſe his Care;
And arm himſelf by Reſt for future War:
To chide his anxious Friends offi-cious Fears,
And promiſe to their Joys his elder Years.
Oh! deſtin'd Head, and oh! ſevere Decree;
Nor native Countrey thou, nor Friend ſhalt ſee;
Nor War haſt thou to wage, nor Year to come:
Impending Death is thine, and in-ſtant Doom.

Any one of theſe fine *Figures* and Beauties of Speech wou'd ſingle of it ſelf glorioufly illuſtrate and adorn a Period : But when Numbers of them like a bright *Conſtellation* ſhed their united *Rays* upon it, how charmingly beauteous, and full of Graces, muſt that whole Diſcourſe appear.

The END.

THE

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Juſt Publiſh'd, beautifully Printed (on a Superfine Paper in *Quarto*) for C. RIVINGTON, at the *Bible* and *Crown* in St. *Paul's* Church-Yard; and WILLIAM CANTRELL, Bookſeller in *Derby*.

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